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VOL. III NO. 1  
ISSUE 13

AUG./SEPT. 1974  
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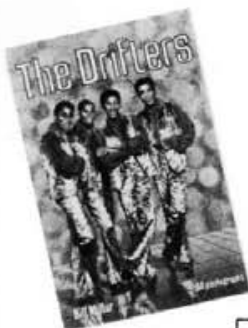
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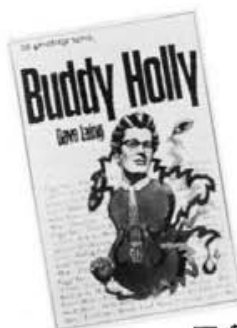


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# EDITORIAL

In past issues, it has been our practice to devote this space primarily to the announcement of events within our field, but, commencing with this issue, we shall attempt here to set forth our goals, policies, opinions, feelings and general editorial type information. We shall of course, continue to publish news of events relevant to the oldies field and this is to be found in a newly initiated column called THE BULLETIN BOARD. In an effort to expand this feature, we are inviting readers to submit for publication news of happenings in their particular areas. Please address your letters to the column and submit supporting documents (newspaper clippings, flyers for an event, etc.) where ever possible.

If you are a regular reader of this publication, by now you will have noticed some significant changes; most obvious is the physical appearance of the magazine which is far less that of a specialized, esoteric R&B record collectors' magazine than before and much further in the direction of a mass circulation newsstand magazine. Secondly, you will find subject matter treated in this issue which, prior to this, has not appeared. These changes have not been sudden but have been developing during the last several issues toward the point we now have reached: this issue of BIM BAM BOOM appears, for the first time, on newsstands around the country and soon will be in a vast number of record stores across the entire continent and in many foreign countries. The cry from the hard-core R&B enthusiast has been loud and clear; there were the predictable accusations of "selling out" and abandoning our original concept in the interest of commerciality and profit (we have printed in our MAIL BAG section a lengthy letter — which outlines this philosophy). But to those readers we say this: It is not our aim to dilute the original concept but to expand on it. True, articles on the Ronnettes, Charlie Feathers and Elton John probably would not have found their way into these pages a year ago, but these are printed *in addition to* and not instead of the type of article which the purist R&B fan wants and deserves between these covers. Our mail reflects a continually increasing demand for stories about the more popular artists and we asked ourselves seriously whether this demand should be denied. Perhaps they are nowhere nearly as close to the roots, yet they certainly played a significant part in the history of Rock. But the much more far reaching question is this: if we love and appreciate the R&B sound so much, why keep it private? Why not spread our knowledge and insight around so that the younger generation can be turned on to this sound as well? Can you get a 15 year old who is only somewhat interested to buy a magazine with The Five Sharps or The DuDroppers on the cover and expect to reach him that way, or do you give him the Ronnettes or some other oldies act to which he can relate and expose him to The Orioles or The Ravens at the same time? Additionally, can we responsibly ignore the fact that rock-a-billy is achieving ever increasing recognition among serious R&B collectors, and certainly among enthusiasts of rock 'n' roll, to placate the minimal number of deep purists who cringe at the sound of a needle dropping on a Charlie Feathers record? After much soul searching and the most serious consideration, we have structured this issue as a foundation for what we feel the future holds. Certainly now, as always, we would like to hear from you, our readership, as we will continue to try to be as responsive as possible to our overall audience.

The serious devotee of R&B and R&R of the 50s has a chance now as never before to be heard, counted and united with others like himself. Using Connecticut as a base, Bill Nolan and a group of incredibly hard-working and dedicated people have formed The Rhyth'm & Blues and Rock 'n Roll Society, Inc. Their basic goal is to bring together the lovers of the music, to honor the artists who created it and to involve the families which heretofore were not able to participate. Planned social activities include membership dinners, swap meets

continued on page... 4





left to right: Wolfman Jack, leading New York D.J. and star of award winning film AMERICAN GRAFITTI, and Henry Farag, record producer and BBB's mid-west rep.

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continued from page... 2

(during the summer months), record hops and whatever else your imagination can conjure up. We attended a meeting shortly before going to press and were amazed to see a large hall packed to the rafters with music lovers and record collectors from several states! A business meeting was held, records were played, a local group delighted the audience with their harmony and people lined up at the end of the evening to join. The membership fee is a mere \$5.00 per year *per family*; they need and deserve your moral and financial support now. The Society's advertisement appears in this issue and outlines all the details involved in becoming a member. This is an idea whose proverbial time has come and we wholeheartedly endorse their goals and encourage your participation.

Finally, virtually as we go to press comes the news from San Francisco that Charlie Miller, a DJ on a leading FM station there who devotes his show to the sound, is being severely hassled because he is white and playing black music! It seems that heavy pressure is being brought upon him to discontinue his programming. Rather than attempt to comment on so ludicrous a situation, we will close for now by quoting a saying recently brought to our attention:

MUSIC IS LOVE ITSELF.

Need we say more?

BBB's Steve Flam Speaking at Society's recent meeting;  
seated to his left is founder Bill Nolan.

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## THE COVER:

Ronnie Spector at New York's famed Continental Baths after a seven year absence from the personal appearance scene. Her return, along with a new record, marks the beginning of a re-born career.





# finally...!

We have arrived . . .

If you associate yourself with 50's music,  
**THIS IS THE SOCIETY FOR YOU**

The purpose of the *Rhythm & Blues-Rock'n Roll Society Inc.* is to preserve the music and honor those talented artists, writers, producers etc. who made this music possible. To bring people together of common interest in a social, congenial atmosphere. Also to please not only the record collector himself, but the average music lover, and their wives and girlfriends as well.

For only \$5.00 per year you can be a member of this great Society. This \$5.00 annual dues entitles you to attend all business meetings with full voting privileges. You will also be entitled to discount prices to all social functions such as record hops, swap meets, annual family picnics and dinners. Added to this you will receive all of our news letters which will include advance notice to the Society's activities.

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# MAIL BAG

## LETTERS FROM THE LADIES:

To the editors:

Bim Bam Boom was once the magazine "dedicated to the history of Rhythm & Blues" but lately it seems to have stopped being so. What was it that made you decide to broaden your scope? In giving the publication a facelift, you have destroyed its features. I have nothing against specialization and I feel that the old collector-oriented style was better.

I find the emphasis on "the revival" laughable because the majority of those involved do not take it seriously. Those that are buying the Simon album are not buying it for the Hummingbirds' harmony. The person with Elton John under his/her arm could not appreciate the Swallows, and most likely doesn't want to. Fifties music is the fad right now, the Thing To Do, and the "bring back rock & roll" craze makes Rhythm & Blues and collectors of the same even more misunderstood than before. I'm sure that most of you realize that such diversities as R&B, rockabilly, juvenile pop, blues, and contemporary rock (domestic and imported) are not "rock & roll." It should be evident to you that the Ravens didn't give birth to Alice Cooper, but the magazine implies that they did. Originally Bim Bam Boom was out to preserve R&B, realizing its worth as a separate, unique musical form, but now it is merely part of the commercial establishment....

Meanwhile, Bim Bam Boom rakes in extra chips with albums such as "Twenty Rocking Originals" even though not all twenty are originals (which I suppose is on the same level as the Orioles and Ravens being called "1953 pre-Beatle rock"). Favorable reviews are given to records by new artists that smack of commercialism and weren't done out of love for the "doo-wops"—those ersatz "rock and rollers" get more per night than most of my heroes ever saw in a lifetime. The classic (although slightly off-key) Jones Boys release on Baron is simply called "solid rock & roll," which is misleading, aside from being an insult to pure pre-Freed material.

I was pleased by the absence of "Johnny Angel" this issue. Two years ago it wouldn't have been considered right for the magazine... the first installment wasn't even directly about music! I can't help finding Ruth Brown more interesting to read about than Richard Nader....

At the risk of sounding like a collecting elitist, I feel that Bim Bam Boom was too good to be read by people who will drop their "Music to Comb Your D.A. By" albums when the companies decide that the revival isn't making enough cash. The magazine that once had "Rare Sounds" and other features of interest (Stierle vs. Horlick on bootlegging, for example) now caters to people who don't know the Crows from the Crowns, and think that "Sincerely" was the first Moonglows' record. This brings to mind an article from issue 7 called "Discollectors"—you couldn't print it now since your support comes from so many... readers... who think Paul Anka articles are more interesting than the ones about the Castelles and Heartbreakers!

The magazine used to speak for itself, but now you have a full-page to proclaim your new "greatness," complete with endorsements. Naturally, the plug from a rock paper such as *Crawdaddy* would be first. I'm surprised it wasn't *Rolling Stone*! Oh well, there's always next issue... "But those same guided missiles will get you in the end."

Ms. Susan Winson  
New York, N.Y.

Dear Big Bad Brother Boleroing  
Boogie Bash Band Man:



Howdy. Would ya send me a catalog, info, blubber, blabber and a copy of your esoteric rag. I mean, like, jaz orooney. Thanx. I hope youse guyz are relly doing quite well cuz you

deserve every turkey you get, but only on a gold platter. Maybe a licorice pizza.

Tycho Brahe  
Halelwa Oahu, Hawaii

*We refer Ms. Winson to our editorial this issue which we hope will explain our current aims. To Miss Brahe, who sent along her picture, we say thanks for the good wishes and "whew!"*  
Ed.

## Another Friend Gone

Dear Editor:

It is with true remorse that I invite you to the Funeral. What Funeral? Oh, didn't you know? It happened here in Pittsburgh on April 6, 1974. The deceased was amongst questionable friends when it happened. I was there in a local record shop when the bogus relatives arrived. The deceased was still struggling to survive, but the sight of these so-called friends was too much as he dropped and was pronounced dead on the spot.

The bogus relatives said they were there to inspire and rejuvenate the deceased. You know them all: King, Apollo, VeeJay, Aladdin, Parrot, Gotham, and even Mercury and M.G.M. The names were right; but the clothing was a cheap reproduction of the original. They said the originals couldn't make it and if you didn't check the 1973 in the wax or bend the plastic, you couldn't tell the difference.

All are invited to attend, as the funeral train will stop in New York, one cause of death, and make the trip to California, the main cause of death, and be buried next to the land of memories of what once was. Delivering the eulogy will be any number of bootleggers who will swear they tried everything to aid the deceased and money was not really the motive at all.

Along with the deceased, let there also be buried the record trip, the enthusiasm, and the thrill of the Original Label.

If you haven't yet figured out who the deceased is, please bow your head for three minutes of silence for the dearly beloved, at least by some! The deceased is none other than **RECORD COLLECTING!**

Oh, in case you would like to bury the deceased a little further—The Granddaddy of them reportedly is arriving next week, sporting his 1973 in the wax, bend the plastic, etc. Yes, my friends, it is none other than

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# Back In The Sunshine

## Ronnie Spector & The Ronettes

by Ralph M. Newman  
interview with Ronnie Spector by Steve Flam

"Woh - oh, woh - oh - oh - oh". No one who first heard that sound as three incredibly tough, wicked looking young girls walked onto the stage of New York's Brooklyn Fox theater and tore into a song, will ever forget it. It is a sound which propelled those girls, The Ronettes, to the very heart of Rock history. One couldn't help but notice a strong family resemblance, and with good reason: two of the girls, Ronnie and Estelle (Bennett) were sisters while the third member, Nedra Talley, was their first cousin. They wore their hair alike, dressed alike in the first micro-mini skirts ever seen by most on a stage and used the usual audience reaction to maximum advantage. Their group name was a conglomeration of their individual first names and their act was to be the all-time leading exponent of the urban girl-group sound.

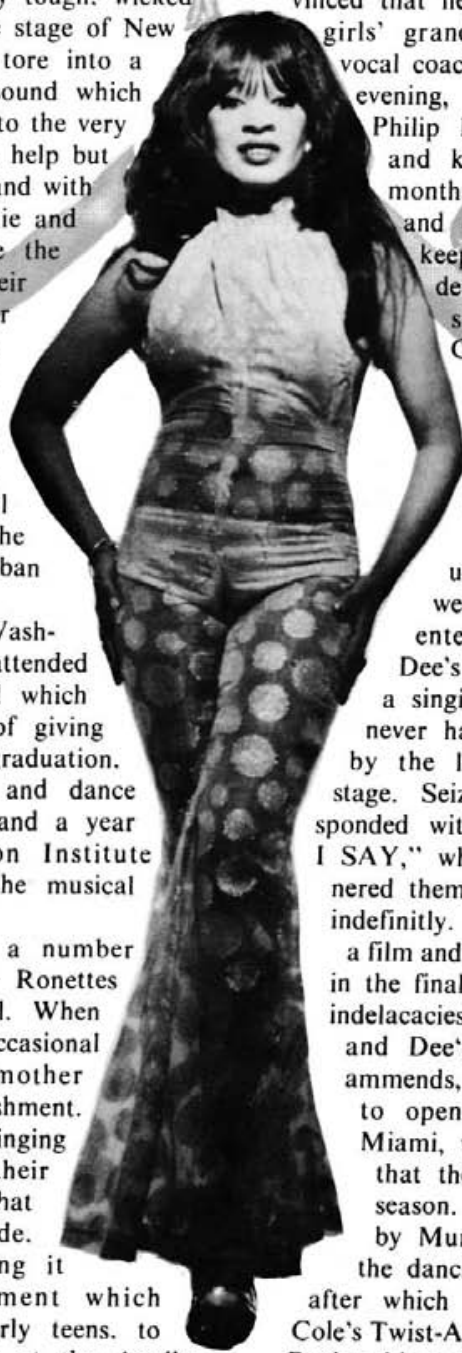
Born and raised in New York City's Washington Heights section, all three attended George Washington High, a school which already had established a history of giving rock & roll several stars. After graduation, Estelle pursued a year of drama and dance studies at Bergdoff Drama School and a year of fashion design at the Fashion Institute of Technology. Where, then, did the musical influence enter?

Singing groups have formed in a number of ways, but the genesis of The Ronettes surely is one of the more unusual. When the girls were small and in the occasional need of discipline, their grandmother would lock them in a room as punishment. To pass the time, they took to singing and several such sessions raised their level of proficiency to the point that their grandmother, listening outside, advised them to consider pursuing it further. It was her encouragement which prompted the girls, all in their early teens, to enter an amateur night competition at the Apollo

which, to the amazement of all, they won. Thus convinced that her confidence was not misplaced, the girls' grandmother sponsored their trip to a vocal coach for singing lessons; while there one evening, they were heard by a man named Philip Halikus who became their manager and kept them busy during the coming months singing small clubs, hops, benefits and charity shows, all in the interest of keeping them before an audience and developing their sound. Halikus also succeeded in getting them signed to Colpix records, where an album was recorded but not released until their later successful period; one inane, poorly produced single from the album indeed was marketed at the time.

The Ronettes' first step to eventual stardom occurred on New York's west 45th street as they were on line to enter The Peppermint Lounge, Joey Dee's fabled twist palace. Mistaken for a singing trio which had been booked but never had arrived, they were ushered inside by the lounge's manager and whisked on stage. Seizing the opportunity, the girls responded with a rousing version of "WHAT'D I SAY," which delighted the audience and garnered them a contract to remain at the lounge indefinitely. Joey Dee was, at the time, making a film and offered the group a chance to appear; in the final analysis, however, because of racial indelacacies, the offer could not be made good and Dee's organization, in order to make ammends, offered the girls the opportunity to open the new Peppermint Lounge in Miami, where they created such a sensation that they remained for the balance of the season. It was here that they were spotted by Murray Kaufman and transformed into the dancing "K" girls for his touring revue, after which they did a short stint with Clay Cole's Twist-A-Rama tour.

During this period, The Ronettes were also occupying



themselves by doing studio background work for such artists as Dee, Del Shannon and Bobby Rydell. Scheduled to do a particular session one day, and having been given a number to call to confirm it, Estelle dialed, wound up with the wrong number and found herself talking to Phil Spector. After some quick introductions, Spector himself made the group an offer of background work and the girls met with him to work out the details; that background session never occurred and the first product of their new association was a remarkable record entitled "BE MY BABY"—it went straight to number one.

Working with Phil Spector during that period in his career was a unique experience, but it must have been especially so for a trio such as The Ronettes. "We were recorded in the dark," recalls lead singer Ronnie, "which is sort of weird. But, you know, when you've got a man who's considered a genius, you don't ask questions." Ronnie also recalls their first trip to the studio, at which time Spector introduced the group to his by-then veteran engineer, Larry Levine. When first asked to sing, they came forth (purposely) with the most non-musical sounds they could muster and the "where did you find *this* group" look which Levine gave Spector must have been priceless! This amusing incident was the beginning of a relationship which was to produce a string of hit records considered by some to be among the best pop records



The Ronettes at Colpix

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ever made (see discography for complete list).

Most of their sessions were similar in one respect: those incredible Spector wall-of-sound tracks were recorded first, then the vocal backgrounds and Ronnie's lead was over-dubbed last. Says Ronnie: "Phil would teach me the songs 'cause I don't read music. But then, I'd put my own little 'doo-wahs' in there. I invented the 'doo-wahs.'" The instrumentalists read like a veritable "who's - who" of R&R studio musicians: Tom Tedesco, Bill Pitman, Jules Wechter, Nino Tempo, Leon Russell (clearly heard playing piano on the intro of "BABY I LOVE YOU"), Al De Lory, Hal Blaine, Sonny Bono, Jack Nitzsche, Glen Campbell and countless others. Vocal backgrounds were handled by

The Ronettes, Darlene Love, Bobby Sheen (Bob B. Soxx) and various other members of the Philles roster. Among them were Sonny and Cher, who first became acquainted during those sessions, and Ronnie recalls of Sonny: "He and Nino Tempo used to play the percussion parts, you know, and then Sonny wanted to sing and his voice was so bad that they used to put him way in the back." As is the case with most recording sessions, most of the Ronettes' required several takes, but "WALKING IN THE RAIN," the record which was to earn Phil Spector his only Grammy award (for the sound effects), was done in only one. (Ronnie was not satisfied with her original performance but was convinced not to re-do it by one of the song's writers, Cynthia Weil.) Those

mysterious "B" side instrumentals, designed to force radio stations to expose the "A" side only, were named after people in the Spector - Ronettes circle: "TEDESCO AND PITMAN" were two of the aforementioned back-up musicians, "BEBE AND SUSU" were Ronnie's and Nedra's mothers, respectively, "MISS JOAN AND MR. SAM" were Spector's secretary and contact at the record plant, "BIG RED" was the group's bodyguard, "LARRY L." was the engineer and "CHUBBY DANNY D." referred to Danny Davis, the labels' promotion man.

By the early-middle 1960s, a new influence on the very lives of all concerned here was beginning to take shape; by the time "BREAKIN' UP" had been released, Phil Spector's tribute to his wife Annette, the engraving of "Phil & Annette" in each Philles release, had vanished and the world became aware that Phil Spector and Ronnie Bennett were in love. Spector became less and less concerned with the production of the group's records and increasingly more involved in his relationship with the girl; by the time the group cut "I CAN HEAR MUSIC," which was to be their last Philles release, the production chores had been given over entirely to Jeff Barry, a writer with his wife, Ellie Greenwich, of many of the prior hits. "OH I LOVE YOU" was the last record which Spector produced for Ronnie before he married her, and their marriage in 1967 marked the beginning of what was to be for Ronnie Spector a forced retirement. The two releases on the off-shoot "Phil Spector" label (see discography), although released subsequent to the last Philles side, were actually recorded



**The Ronettes (Nedra, Estelle & Ronnie) with Phil Spector at one of the recording sessions.**

by the group *before* "BE MY BABY" and she was listed on these records as a solo artist in an attempt by Spector to break his new wife out as a single; it didn't work and her retirement was soon to become total.

Late 1967 saw The Ronettes (without Ronnie; her place was taken by another of her cousins, Elaine) accompany The Beatles on what was to be the last U.S. tour for both groups. The Beatles separated



**Estelle, Ronnie & Nedra**



**The Ronettes getting acquainted with The Rolling Stones during English tour in February, 1964.**

somewhat thereafter as, of necessity, did The Ronettes; Nedra married one of the group's earlier managers and moved to Hawaii and Estelle married into retirement as well. Ronnie Spector became part of her husband's celebrated self-exile which followed his Ike & Tina Turner "RIVER DEEP" fiasco, and neither of them was to be heard from for virtually two years.

In 1969, almost as mysteriously as he had vanished, Phil Spector reappeared as a principal in a production deal with A&M and the label released one "Ronettes" (Ronnie and



a studio group) record: "YOU CAME, YOU SAW, YOU CONQUERED;" the "B" side was the earlier Philles master of "OH I LOVE YOU," an action which would appear to denote some sort of private symbolism. Although this record did not connect, Spector's association with A&M did produce two successful records with Checkmates Ltd. and he moved into the second major phase of his career as producer of The Beatles. Shortly thereafter came another release from Ronnie, on The Beatles' "Apple" label, entitled "TRY SOME, BUY SOME," which, in the true Spector tradition, was coupled with a song about a restaurant across the street from the recording studio where The Beatles would customarily send for food while recording; this record was somewhat successful but did not serve to break Ronnie out of her situation.

It was Ronnie's Spector's separation from Phil during early 1974 which





The Ronettes today: 1-r, Chip Fields, Ronnie Spector and Denise Edwards.



enabled her once again to perform as apparently she had wished for some time. Asked recently about her new life without her millionaire-husband, Ronnie replied: "I'm not knocking money, it's great to have, but Philip didn't understand (that) it couldn't buy everything. He made me stop singing... The first year it was fun, but I have to be active."

Ronnie Spector today is as active as she ever was. She is heard on Alice Cooper's latest album sharing background vocals with Liza Minelli on a cut entitled "TEENAGE LAMENT;" her "woh-oh" sounds like it is a direct lift from "BABY I LOVE YOU"! Now singing with a re-formed Ronettes group including Chip Fields and Denise Edwards, Ronnie is making numerous personal appearances and has a new record currently in release on the Buddah label; seemingly symbolic of her attitude towards her past life, it is entitled "I WISH I NEVER SAW THE SUNSHINE."

*Editor's note: As we go to press, we are informed that Phil Spector has been the victim of a serious auto accident; while we are currently unable to report any further, we shall do so as we receive up-to-date information.*

## The Ronettes DISCOGRAPHY

### Singles:

**Colpix**  
646

I'M ON THE WAGON  
I'M GONNA QUIT WHILE I'M AHEAD

1962

**MAY** (Distributed by Colpix)  
138

MEMORY  
GOOD GIRLS

?

**Philles**  
116

BE MY BABY  
TEDESCO & PITMAN  
BABY, I LOVE YOU  
MISS JOAN AND MR. SAM  
(THE BEST PART OF) BREAKIN' UP  
BIG RED

1963

118

1963

120

1964

121

1964

123

1964

126

1964

128

1965

133

1966

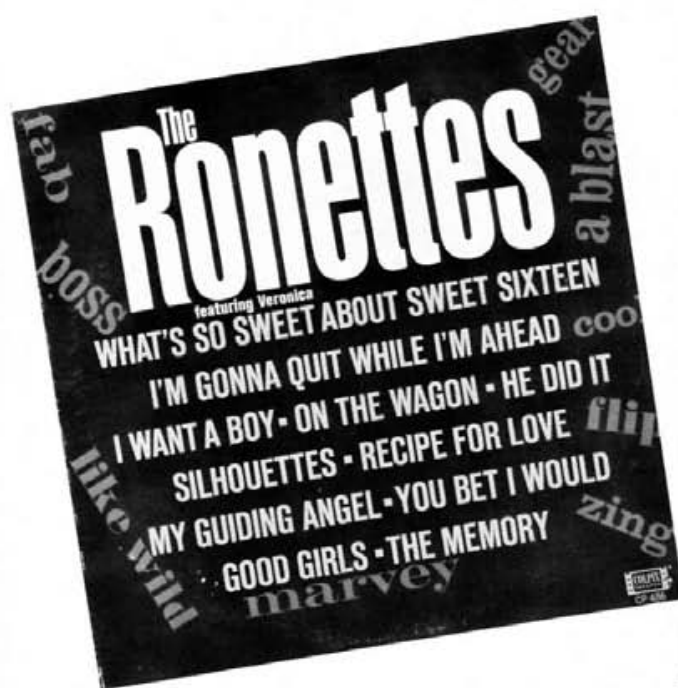
**Phil Spector** (Veronica)

1

SO YOUNG  
LARRY L.

2

WHY DON'T THEY LET US FALL IN LOVE  
CHUBBY DANNY D.



A & M  
1040

YOU CAME, YOU SAW, YOU CONQUERED 1969  
OH, I LOVE YOU

Apple  
1832

TRY SOME, BUY SOME  
TANDOORI CHICKEN

1971

Buddah  
384

LOVER, LOVER  
GO OUT AND GET IT

1973

408

I WISH I NEVER SAW THE SUNSHINE 1974  
I WONDER WHAT HE'S DOING

Albums:

Colpix  
486

THE RONETTES (FEATURING VERONICA) ?  
HE DID IT, SILHOUETTES, GOOD GIRLS,  
THE MEMORY, YOU BET I WOULD, I'M GONNA  
QUIT WHILE I'M AHEAD, I'M ON THE WAGON,  
RECIPE FOR LOVE, MY GUIDING ANGEL, I  
WANT A BOY, WHAT'S SO SWEET ABOUT  
SWEET SIXTEEN.

Philles  
4004

PHILLES RECORD PRESENTS TODAY'S HITS 1963  
BE MY BABY

4005

A CHRISTMAS GIFT FOR YOU 1963  
FROSTY THE SNOWMAN, SLEIGH RIDE, I SAW  
MOMMY KISSING SANTA CLAUS.

4006

PRESENTING THE FABULOUS RONETTES 1964  
(FEATURING VERONICA)  
WALKIN' IN THE RAIN, DO I LOVE YOU,  
SO YOUNG, (BEST PART OF) BREAKIN' UP,  
I WONDER, WHAT'D I SAY, BE MY BABY,  
YOU BABY, BABY I LOVE YOU, HOW DOES  
IT FEEL, WHEN I SAW YOU, CHAPEL OF LOVE.

#### NOTES ON DISCOGRAPHY:

1. Although the album, Colpix 486, was recorded before The Ronettes' association with Philles, it was not released until after their later success. The only prior release was the Colpix single, 646.
2. The album A CHRISTMAS GIFT FOR YOU, Philles 4005, was actually recorded by the entire Philles roster. Although the identifiable lead of the group given for each cut is featured, the backgrounds on all the cuts were done by a mixture of all the artists.
3. The cut CHAPEL OF LOVE on Philles 4006 was recorded prior to the hit version by The Dixie Cups. Ronnie strongly suggested to Phil Spector that this be released as a single, but Spector did not believe in the song enough to do it. The later recording of the Barry-Greenwich tune subsequently went to number one nationally.

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RELIC 5015

- | SIDE A   | SIDE B   |
|--|--|
| 1. Debonairs - DARLING                               | 1. Mello Kings - CHIP CHIR                                 |
| 2. Mist Jumbo - BELLS OF LOVE                        | 2. Smart Times - BOB O LINK                                |
| 3. Little Butchie Saunders & His Buddies - LINDY LOU | 3. Little Butchie Saunders & His Buddies - GREAT BIG HEART |
| 4. Five Wives - LOOK ME IN THE EYES                  | 4. Sunbeams - TELL ME WHY                                  |
| 5. Loungers - DIZZY SRELL                            | 5. Herads - ETERNAL LOVE                                   |
| 6. Sunbeams - COME BACK BABY                         | 6. Canards - MARLENE                                       |
| 7. Royal Hibbys - DOWN IN CUBA                       | 7. Thrillers - PLEASE TALK TO ME                           |
| 8. Cashmeres - LITTLE DREAM GIRL                     | 8. Premiers - GEE OH GEE                                   |
| 9. Neutings - STORY UNFOLD (unreleased version)      | 9. Five Wives - LAY YOUR HEAD ON MY SHOULDER               |
| 10. Premiers - STORY OF OUR LOVE                     | 10. Mello Kings - TONITE TONITE                            |



RELIC 5016

- | SIDE A                             | SIDE B                                 |
|------------------------------------|--|
| 1. Lee Ann - WALKING WITH MR. LEE  | 1. Smoothies - DEAR DIARY              |
| 2. Sunbeams - MOUNTAIN OF LOVE     | 2. Sunbeams - SEND ME A PICTURE BABY   |
| 3. Smoothies - KING SONG           | 3. Ears - THREE PRECIOUS WORDS         |
| 4. Markons - HOLD ME CLOSE         | 4. Baites - WHY DON'T YOU WRITE ME     |
| 5. Smoothies - GET A JOB           | 5. Fatboys - SMOKE FROM YOUR CIGARETTE |
| 6. Canards - ROCAMONTAS            | 6. Ears - PARADISE HILL                |
| 7. Markons - TALK IT OVER          | 7. Pupons - HOW HIGH IS THE MOUNTAIN   |
| 8. Smoothies - MISS THING          | 8. Smoothies - VOODOO EYES             |
| 9. Smoothies - I AM LONELY         | 9. Ears - WHAT BROUGHT US TOGETHER     |
| 10. HURONS - CAN'T WE FALL IN LOVE | 10. Baites - MARYANN                   |



RELIC 5017

- | SIDE A             | SIDE B                 |
|--------------------|------------------------|
| 1. STAY            | 1. HIGH BLOOD PRESSURE |
| 2. DO YOU BELIEVE  | 2. RUNNING AROUND      |
| 3. WE'RE LOVERS    | 3. LITTLE MAMA         |
| 4. I REMEMBER      | 4. BUT NOT FOR ME      |
| 5. ALWAYS          | 5. PLEASE              |
| 6. THE WINDS       | 6. THE NEARNESS OF YOU |
| 7. I LOVE YOU BABY | 7. COME AND GET IT     |
| 8. DO I            | 8. IT'S ALRIGHT        |
| 9. COME ALONG      | 9. SO FINE             |
| 10. SOMEDAY        | 10. I GOT A WOMAN      |
|                    | 11. HERE I STAND       |



RELIC 5018

- | SIDE A                                   | SIDE B  |
|--|---|
| 1. DID IT - Time: 2:14                   | 1. I'LL KISS YOUR TEARDROPS AWAY - Time: 2:14 |
| 2. NOW YOU'RE GONE - Time: 2:09          | 2. I'LL BE THERE - Time: 2:10                 |
| 3. YES, OH BABY YES - Time: 1:49         | 3. DREAM BABY - Time: 3:40                    |
| 4. LIGHT A CANDLE - Time: 2:08           | 4. DIZZY JONES BIRDLAND - Time: 2:23          |
| 5. SHE'S THE ONE - Time: 2:38            | 5. DIAMONDS AND PEARLS - Time: 2:13           |
| 6. COME ON - Time: 2:30                  | 6. YOU TALK TOO MUCH - Time: 3:27             |
| 7. ON HOW I HATE TO GO HOME - Time: 2:22 | 7. A HUNDRED POUNDS OF CLAY - Time: 2:30      |
| 8. THERE ONCE WAS A TIME - Time: 1:56    | 8. TOSSIN' AND TURNIN' - Time: 2:06           |
| 9. THAT'S WHAT YOU DO TO ME - Time: 2:23 | 9. EVERY BEAT OF MY HEART - Time: 2:34        |
| 10. TRY, TRY AGAIN - Time: 1:56          | 10. MOTHER-IN-LAW - Time: 2:24                |

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# BOTH SIDES NOW

## THE TOKENS

by Ed Engel

Given Brooklyn, New York in the middle late 50s, a white group with the unlikely name of "The Tokens" and their ambitions to be not only successful recording stars but producers as well, what has the history of the music business of that era taught you to expect? Yet another "dum-doobie-doo-woh-oh" group with one or two local hits and an express ticket into history, correct? Obviously not in the case of this group! The multi-faceted and extraordinarily productive careers of The Tokens, both as a unit and individually, represent a happy exception to the tales which generally spill out of the 50s.

The embryonic stage was set at Abraham Lincoln High School (where the current film, *LORDS OF FLATBUSH*, was shot; see review in this issue), where two of its students, brothers Phil and Mitch Margo, were members of an R&R instrumental band; they had made one futile attempt at recording, an up-tempo version of the standard "CHOPSTICKS," and it failed to bring them any closer to their ultimate dream.

At the same time, two other Brooklynites, Jay Siegel and Hank Medress, were seeking their fortunes as members of an amateur group called The Tokens, and after a similar

lack of success became involved in other projects. Jay spent 1958 and 1959 as lead singer of Darrell & The Oxfords, a group which came to enjoy two Roulette releases, five personal appearances with the Alan Freed entourage and generally moderate success on the local level. Hank was part of The Tokens group which cut "WHILE I DREAM" for Morty Craft's Melba label, a record of note today for the lead was another aspiring young singer named Neil Sedaka. That record too was somewhat successful locally and prompted Neil to go out and try it on his own; The Oxfords didn't seem to be heading anywhere, so Hank and



facet of the business by forming their own record label. Borrowing the initials from their production firm and the dog from RCA's logo (they felt RCA had been the key to their success), Mitch Margo designed the logo for B.T. Puppy records, which was to see nineteen releases before breaking wide open.

During that period, the group spread their talents into several areas. They continued their association with Laurie, which produced several more records by The Chiffons (two under the pseudonym Four Pennies and released on Laurie's subsidiary Rust label), a record by Randy & The Rainbows and a re-recorded version of one of their early Warwick sessions, "PLEASE WRITE" b/w "I'LL ALWAYS LOVE YOU".

BTP's 20th release was the one which rendered the label as one to be reckoned with; "SEE YOU IN SEPTEMBER" entered the top ten as speculation persisted that the group

given credit on the label, The Happenings, was actually The Tokens. Absolutely not true, as Happenings lead singer Bob Miranda will tell you. He had become involved with The Tokens at Rust as a member of The 4 Graduates; having met with no success there, they decided to go it on a new label under a new name. Their first release, "GIRLS ON THE GO" unfortunately didn't, but it was a rapid up-hill trip from there. They followed with several hits as did The Tokens themselves as artists, and the label flourished until late 1966.

In early 1967, after B.T. Puppy ceased to be, The Tokens signed with Warner Brothers, and their very first release, an up-tempo remake of Steve Lawrence's "PORTRAIT OF MY LOVE" sent them once again to number one. From that point on, their career as recording artists was sporadic; none of their subsequent WB releases repeated the success of the first, and two more label changes, first

to Buddah and then to Bell, failed to produce any further major hits for them as artists.

Being recording stars had long ceased to be The Tokens' priority as they had become firmly established in the extremely lucrative world of commercials. Although they produced and performed dozens of them for a myriad of sponsors, listed below are some of the most memorable:

"PAN AM MAKES THE GOING GREAT"

"JUST A SILLY MILLIMETER LONGER" (Chesterfield)

"ANYPLACE CAN BE A SODA FOUNTAIN" (Great Shakes)

"BAN WON'T WEAR OFF"

"BOWLING BRINGS THE SWINGER OUT IN YOU" (AMF)

"FLY EASTERN - NUMBER ONE TO THE SUN"

"HAIR SO NEW" (Clairol)

The Tokens were among the first and youngest musical entities to do this



The Tokens on the "Shindig" TV show during the early 60s.





CROSS COUNTRY — a current group containing Mitch & Phil Margo and Jay Siegel.

type of work and set the stage for many future rock groups.

The more recent history of the group has seen its individual members distinguish themselves, particularly Hank Medress. During the last four years, Hank, in conjunction with Dave Appell (remember his group, The Applejacks, on Cameo?), has produced a million seller remake of "THE LION SLEEPS TONIGHT" with Robert John, a string of multi-million sellers with Dawn (Tony Orlando) and two albums by one of the leading up and coming female talents in the business, Melissa Manchester (her most recent album features backgrounds by The Dixie Hummingbirds). Currently working again with the other members of the group, Hank is co-producer of a new Atco album by Cross Country, a group containing Jay, Mitch and Phil as well as Rick Mc Grath, Greg Walker and Loren Korevek; most of the songs in the album were written by Mitch. They also have a new single in release, an update of the Wilson Pickett classic "IN THE MIDNIGHT HOUR".

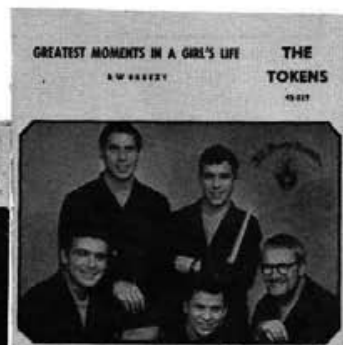
These new records do not come close to the old Tokens sound - they were not intended as such. This group's unique fourteen year history has been a study in progressive change, and we look forward to what is yet to come! ■



\* There were several other groups which recorded under The Tokens name who were completely unrelated: two groups were black - one recorded "DOOM LANG" on Gary and the other "OH WHAT A NIGHT" on Date; Johnny & The Tokens, which released "Taste Of A Tear" on Warwick, was a completely different group thrown together by the label to capitalize on The Tokens' name after their RCA success. The RCA album "The Tokens Again," released after the group hit on Warner Brothers, was indeed a collection of

previously unreleased masters recorded by the Brooklyn group.

- \* The Tokens produced three records on the Swing label, a division of B.T. Puppy; one, "REMEMBER LAST SUMMER," an Ernie Maresca composition billing the group as The Four Winds was in actuality recorded by The Tokens. The second record billed the act as The Coeds which was a female group with The Tokens and the third, listing The Buddies as the group, was The Tokens under yet another name. Their explanation for the various names is simple—it was done in the hope that something different might hit it off with the record buyer.
- \* The group admits to being greatly influenced by the harmony and style of The Skyliners and Dion & The Belmonts. Many of their early arrangements certainly do reflect these influences.
- \* Throughout the years, The Tokens did extensive studio background work for several leading artists, including Del Shannon, Connie Francis and The Blue Project. The most successful record on which they participated in this fashion was "98.6" by Keith and one of the most unusual was a record released on Red Bird by The Rockaways, a group consisting of The Tokens and The Americans minus Jay. (see discography).
- \* A group called The U.S. Double Quartet which was quite popular in the middle-of-the-road market during the middle 60s was comprised of The Tokens and The Kirby Stone Four, a most unusual combination to say the least.
- \* The Tokens were quite friendly with Al Kooper of Royal Teens, Blues Project and BS&T fame, and Kooper is to be heard playing guitar on several of The Tokens' sessions.
- \* In 1964, the Tokens played the now-defunct Manhattan Paramount on the same bill with The Beatles.



## The Tokens DISCOGRAPHY

### WARWICK

615 TONIGHT I FELL IN LOVE / I'LL ALWAYS LOVE YOU

### R.C.A.

7896 WHEN I GO TO SLEEP / DRY YOUR EYES  
7925 SINCERELY / WHEN THE SUMMER IS THROUGH  
7954 THE LION SLEEPS TONIGHT / TINA  
7991 B'WA NINA / WEEPING RIVER  
8018 THE RIDDLE / THE BIG BOAT  
8052 LA BOMBA / A TOKEN OF LOVE  
8064 THE FLY SWATTER / BEE SIDE D.D.T. and Repellant  
8089 I'LL DO MY CRYING TOMORROW /  
DREAM ANGEL GOODNIGHT  
8114 A BIRD FLIES OUT OF SIGHT / WISHING  
8148 TONIGHT I MET AN ANGEL / HINDI LULLABY  
8210 HEAR THE BELLS / A B C -1-2-3  
8309 LETS TO TO THE DRAG STRIP / 2 CARS

B.T. PUPPY (See B.T. Puppy Discography for Tokens releases)

### SWING (A division of B.T. Puppy)

100 REMEMBER LAST SUMMER / STRANGE FEELINGS 4 Winds  
101 MARK MY WORDS / YOUR MY FIRST LOVE The Co-Eds  
102 ON THE GO / ONLY MY FRIEND The Buddies

### LAURIE

3180 PLEASE WRITE / I'LL ALWAYS LOVE YOU

### WARNER BROS.

5900 PORTRAIT OF MY LOVE / SHE COMES AND GOES  
7056 HOW NICE / IT'S A HAPPENING WORLD  
7099 AIN'T THAT PECULIAR / BYE, BYE, BYE  
7169 TILL / POOR MAN  
7183 MISTER SNAIL / NEEDLES OF EVERGREEN  
7202 ANIMAL / BATHROOM WALL  
7233 THE BANANA BOAT SONG / GRANDFATHER  
7255 THE WORLD IS FULL OF WONDERFUL THINGS /  
SOME PEOPLE SLEEP  
7280 GO AWAY LITTLE GIRL—YOUNG GIRL /  
I WANT TO MAKE LOVE TO YOU  
7323 I COULD BE / END OF THE WORLD

### BUDDAH

151 SHE LETS HER HAIR DOWN / OH TO GET AWAY  
159 DON'T WORRY BABY / SOME PEOPLE SLEEP  
174 BOTH SIDES NOW / I CAN SEE YOU DANCING WITH ME  
187 GROVIN' TO THE MUSIC—SESAME STREET /  
LISTEN TO THE WORDS, / LISTEN TO THE MUSIC

### BELL

45190 YOU AND ME / I LIKE TO THROW MY HEAD BACK

### RELATED RECORDINGS:

#### ROULETTE

4174 PICTURE IN MY WALLET / ROSES ARE RED Darrell And The  
4230 CAN'T YOU TELL / YOUR MOTHER SAID NO Oxfords (Jay)

#### MELBA

104 WHILE I DREAM / I LOVE MY BABY Tokens with Neil Sedaka

#### RED BIRD

10-005 TOP DOWN TIME / DON'T CRY The Rockaways

#### ATCO

6934 IN THE MIDNIGHT HOUR / A SMILE SONG Cross Country

### ALBUMS

#### R. C. A.

2514 THE LION SLEEPS TONIGHT  
2631 WE SING FOLK  
2886 WHEELS  
3685 AGAIN

#### WARNER BROS.

1685 HAPPENING WORLD / PORTRAIT OF MY LOVE

#### BUDDAH

5059 BOTH SIDES NOW

#### ATCO

7024 CROSS COUNTRY

### DIFFERENT TOKENS GROUPS:

#### GARY 1006

DOOM LANG / COME DANCE WITH ME The Tokens

#### DATE 2737

OH WHAT A NIGHT / (HEY HEY) JUANITA The Tokens

#### WARWICK 658

TASTE OF A TEAR / NEVER TILL NOW Johnny & The Tokens

# B.T. PUPPY Records

## DISCOGRAPHY

181	HAVE YOURSELF A VERY MERRY CHRISTMAS / <i>Same</i>	The Happenings	533	SCENES (From Another World) / YOU'RE IN A BAD WAY	The Scene
500	SWING / A GIRL NAMED ARLENE	The Tokens	534	OL MAN RIVER / GREEN PLANT	The Steeple People
501	WHY AM I SO SHY / A PENNY FOR YOUR THOUGHTS	The Three Pennies	535	I'LL BE SEEING YOU / OH TO GET AWAY	Randy & The Rainbows
502	HE'S IN TOWN / OH CATHY	The Tokens	536	SWEET PAJAMAS / PERHAPS THE JOY OF GIVING	The Rock Garden
503	I'M NOT GONNA WORRY / STRANGE STRANGE FEELING	The Cinnamons	537	FIRST SPRING RAIN / POOR MAN	We Ugly Dogs
504	YOU'RE MY GIRL / HAVIN FUN	The Tokens	538	MUSIC, MUSIC, MUSIC / WHEN I LOCK MY DOOR	The Happenings
505	NOBODY BUT YOU / MR. CUPID	The Tokens	539	AMANDA'S MAN / GREEN PLANT	Amanda Ambrose
506	HANG AROUND / CANDY APPLE VETTE	The Del Satins	540	RANDY/LOVE SONG OF MOMMY AND DADDY	The Happenings
507	SYLVIE SLEEPIN' / A MESSAGE TO THE WORLD	The Tokens	541	FIRST SPRING RAIN / POOR MAN	The Canterbury Music Festival
508	DANCE TO THE MUSIC / MR. CUPID '65	The Cinnamons	542	ANYWAY / SEALED WITH A KISS	The Happenings
509	SWEETS FOR MY SWEET / A GIRL NAMED ARLENE	The Del Satins	543	BREAKING UP IS HARD TO DO / ANYWAY	The Happenings
510	SO FINE / A MESSAGE TO THE WORLD	Eddy's Group	544	GIRL ON A SWING / WHEN I LOCK MY DOOR	Bob Miranda
511	A PENNY FOR YOUR THOUGHTS / WHY AM I SO SHY	The English Muffins	545	CRAZY RHYTHM / THE LOVE SONG OF MOMMY AND DADDY	The Happenings
512	ONLY MY FRIEND / CATTLE CALL	The Tokens	546	PEACE / HEY JUDE	The Lollipop Tree
513	THE BELLS OF ST. MARY / JUST ONE SMILE	The Tokens	547	WHEN I LOCK MY DOOR / WALKING ALONG-HAPPY WANDERER	U.S. Double Quartet
514	RELIEF / THROWAWAY SONG	The Del Satins	548	GREEN PLANT / NITE TIME MUSIC	The Magic Ship
515	I CAN'T FIND THE GIRL ON MY MIND / OH CATHY	Satins 4	549	THAT'S ALL I WANT FROM YOU / HE THINKS HE'S A HERO	The Happenings
516	THE 3 BELLS / MESSAGE TO THE WORLD	The Tokens	550	SING SWEET BARABARA / LOVE AFFAIR OF TWO HAPPY PEOPLE	The Sundae Train
517	GIRLS ON THE GO / GO GO	The Happenings	551	DO RE ME / WHEN I LOCK MY DOOR	The U.S. Double Quartet
518	DON'T CRY SING ALONG WITH THE MUSIC / I HEAR TRUMPETS BLOW	The Tokens	552	PLEASE SAY YOU WANT ME / GET A JOB	The Tokens
519	BREEZY / GREATEST MOMENTS OF A GIRLS LIFE	The Tokens	553	SUPER DOOPER TROOPER / MR. SNAIL	Canterbury Music Festival
520	SEE YOU IN SEPTEMBER / HE THINKS HE'S A HERO	The Happenings	554	GIRL OF THE SKIES / THE SON OF A PREACHER MAN	The Dave Appell Ensemble
521	WOULD YOU BELIEVE / SO GLAD YOU'RE MY BABY	Beverly Warren	555	LET IT RIDE / ONE FACE IN THE CROWD	The 4 Winds (The Tokens)
522	GO AWAY LITTLE GIRL / TEA TIME	The Happenings	556	CONJUGATION TO LOVE / REAL MICROPHONE TECNIQUE	Dorian
523	GOODNIGHT MY LOVE / LILLIES BY MONET	The Happenings	557	I'LL CRY AGAIN / BABY DON'T SURPRISE ME	The Canaries
524	LIFE IS GROOVY / SPLIT	U.S. Double Quartet	558	SECRET LOVE / STRANGE STRANGE FEELING	The Chiffons
525	GREEN PLANT / SALOOGY	The Tokens	559	CALYPSO GIRL / LET'S BE SWEETHEARTS	The Cinnamon Angels
526	HE'S SO FINE / MARCH	Beverly Warren	560	TINGLIN' / OLD JAY GOULD	Lou Gossett
527	I GOT RHYTHM / YOU'RE IN A BAD WAY	The Happenings	561	WAR / OVERTURE TO HELLO	Brute Force
528	TOMORROW (HE'LL BE COMING HOME) / OH CATHY	The Steeple People	562	SUNNY DAY / MR. SNAIL	The Canterbury Music Festival
529			563	I'LL DO MY CRYING TOMORROW / A GIRL NAMED ARLENE	The Del Satins
530	MY MAMMY / I BELIEVE IN NOTHING	The Happenings	*5666	WHERE DO I GO—BE IN (HARE KRISHNA) / NEW DAY COMIN'	The Happenings
531	GREEN PLANT / GREEN PLANT	Shenny "Goofy" Brown (DJ Only)			
532	WHY DO FOOLS FALL IN LOVE / WHEN THE SUMMER IS THROUGH	The Happenings			

\*This record was released also as Jubilee 5666 and RCA 7002.

## Albums

1000	I HEAR TRUMPETS BLOW	The Tokens	1016	FRANK PARIS.....P.H.B.	The Purple Haze Band
1001	SEE YOU IN SEPTEMBER	The Happenings	1017	A SIDE BY SIDE	Andrea Carroll and Beverly Warren
1002	BACK TO BACK	The Tokens & The Happenings	1018	RAIN AND SHINE	The Canterbury Music Festival
1003	PSYCHE	The Happenings	1019	OUT TO LUNCH	The Del Satins
1004	GREATEST HITS	The Happenings	1020		
1005	LIFE IS GROOVY	U.S. Double Quartet	1021		
1006	TOKENS OF GOLD	The Tokens	1022	THE SUNDAE TRAIN	The Sundae Train
1007	FLYING HIGH	The Canaries	1023	WISHING YOU WELL	The Penny Sisters
1008	AROUND THE WORLD	The Trade Winds	1024	AMOROD'S BRAND	Paul Amrod
1009	SHORE TO SHORE	The Town Criers	1025	BILLY WYMAN'S FREE COUNTRY	Billy Wyman
1010	MIXED SOUL	Satins 4 & The Cinnamon Angels	1026	BOW STREET RUNNERS	Bow Street Runners
1011	MY SECRET LOVE	The Chiffons	1027	INTERCOURSE	The Tokens
1012	GREATEST MOMENTS	The Tokens	1028	THE VERY BEST OF THE TOKENS	The Tokens
1013	FROM ME TO YOU	Lou Gossett	1029	NEW VOICES OF 1972	Various Artists
1014	DECEMBER 5th	The Tokens			
1015	EXTEMPORANEOUS	Brute Force			

Note: Very special thanks to Frank Pagan, The-Tokens' ex-sales manager, whose endless help and information helped complete the B.T. Puppy discography. Thanks also to Les Petersel, a good friend.



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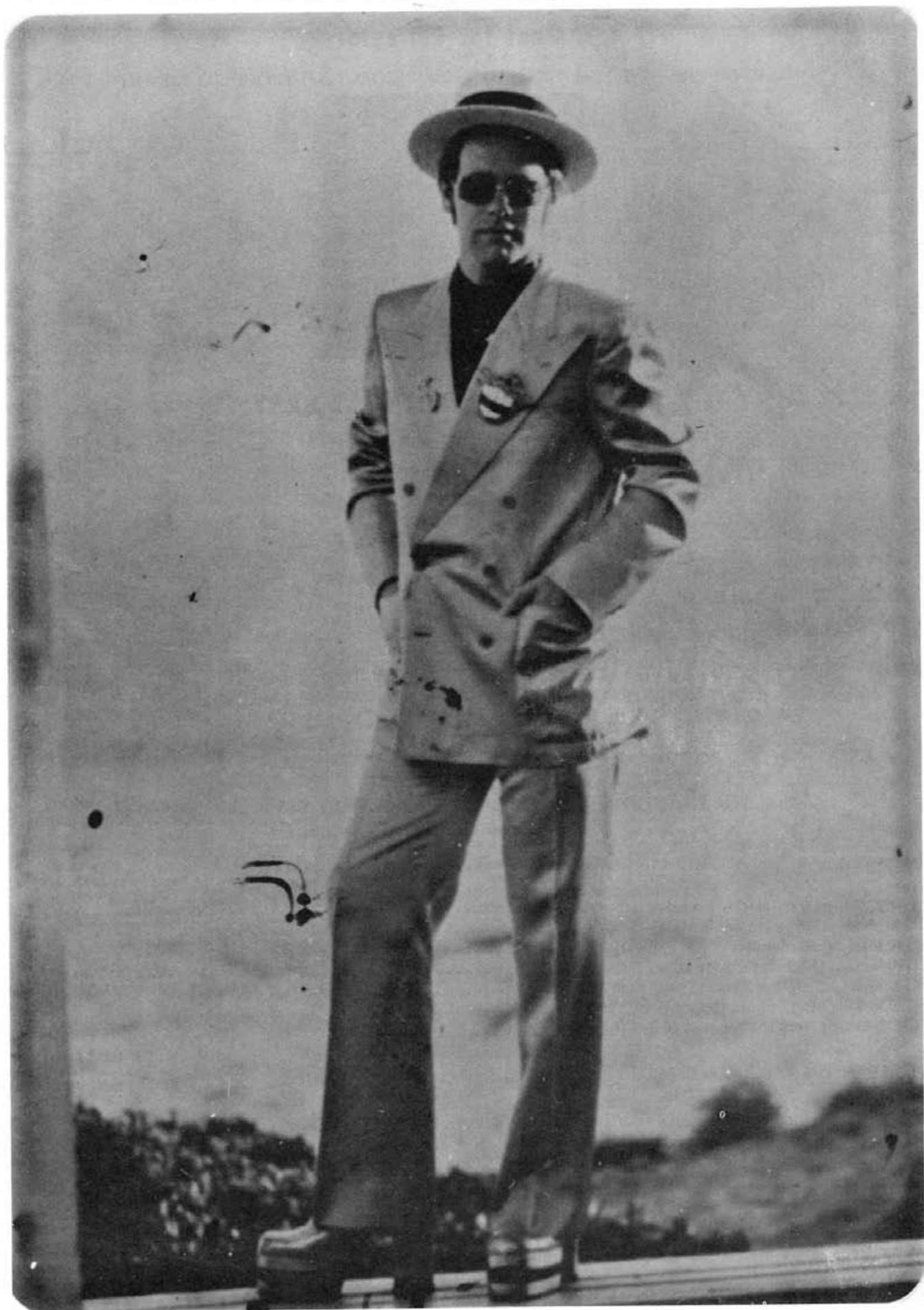
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# ELTON JOHN

*"I remember when Rock was young/me and Suzie had so much fun/holding hands and skimming stones/Had an old gold Chevy and a place of my own/But the biggest thrill I ever got/was doing' a thing called the crocodile rock/While the other kids were rockin' round the clock/we were hoppin' and boppin' to the crocodile rock/Crocodile rockin' is something shockin'/when your feet just can't keep still/I never knew me a better time/and I guess I never will..."*  
(Copyright 1972 Dick James Music Ltd. By permission)

If you had not listened to the radio approximately one year ago, one might be able to convince you that these words were uttered by a veteran Brooklynite on the line of a Rock Revival show. But of course, early 1973 found this sentiment on the world's airwaves delivered by Reginald Kenneth Dwight, professionally and affectionately known as Elton John. Interesting indeed that the obscure town of Pinner, England, and not Brooklyn or the Bronx, should give the music world a young man who rose to its uppermost echelon and who, during the entire period of his ascent, displayed a genuine appreciation for, if not indeed a sense of being musically rooted in, pure American Rock & Roll of the 50s.

Elton John is only 26 years old, and as much as he rejects the label, he has been a "superstar" for more than 10% of his life. But his background and attitudes are not traditional as superstars go, and neither is his ability to feel comfortable and produce hits in an infinite number of bags. His subsequent release, "DANIEL," was, according to the unwritten law of the record business, as illogical as a follow-up to Crocodile Rock could be,

## Remembers When Rock Was Young



By Ralph M. Newman

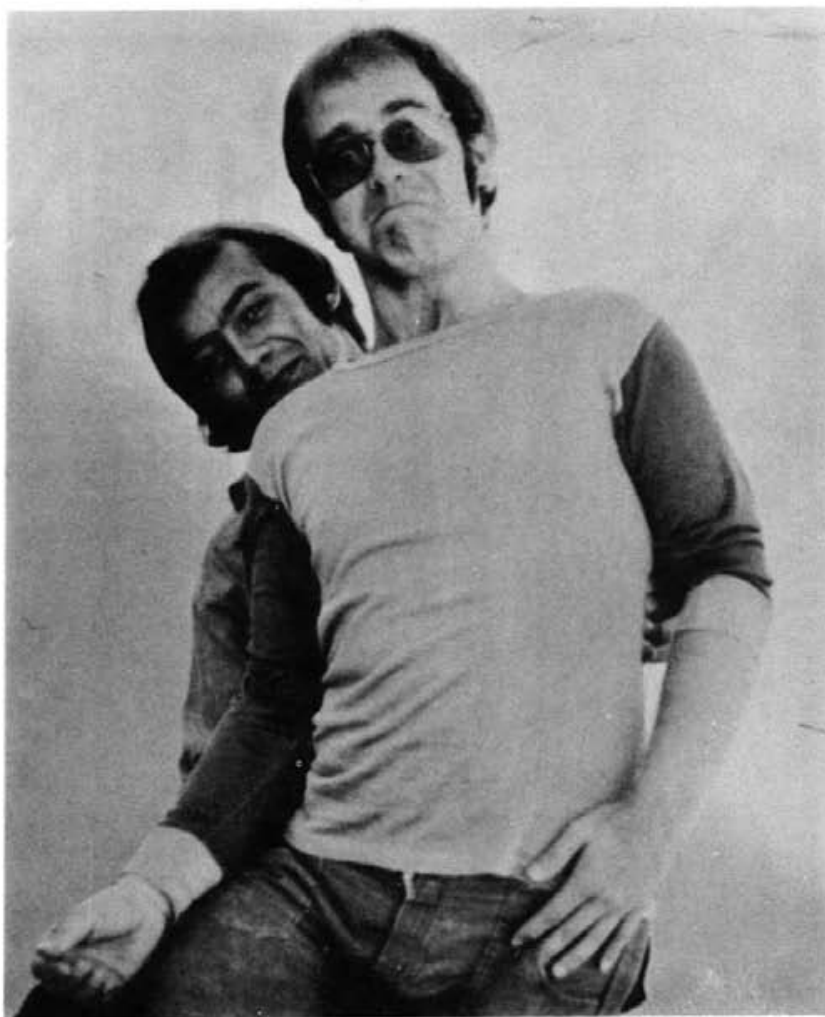
yet it became as large a success. It is worthwhile, therefore, to trace some of the history of this paradoxical musical entity.

It is not expected, even of future superstars, that they play the piano at 4 years of age, but such was the case with young Elton. In fact, so well did he play that, a mere 7 years later, he won a scholarship at the Royal Academy of Music in England. Although quite normally taken with another American fact of life, football, Elton, during the next 5 years spent his Saturdays studying, although admittedly reluctantly at times. It was during this period that Elton became aware of and turned on to the Bill Haleys and Elvis Presleys of the world, for his mother apparently kept him well supplied with the hits which historically became the nucleus of American Rock. "I remember she brought the records home and they were different from what we had been hearing. She thought I would like them. Well, I couldn't believe how great they were. From then on rock 'n' roll took over. I used to play Jerry Lee Lewis and Little Richard things on the piano and just thump them out."\*

Although most young men, especially those musically inclined, identified with the rock & roll idols of the area and entertained all sorts of fantasies about the music business, Elton John, with his wits very much about him, made a move which affected his entry into his chosen world. To the amazement of all around him, particularly his music teacher who considered him a model student, he left school to assume a position as a tea boy at Mills Music, one of the world's leading music publishing companies. After gaining his first practical experience in the ways of the business, Elton spent the next several years as

\*Circus Magazine, December 1970





Elton with co-writer Bernie Taupin.

the member of one background group or another, the most prestigious of which was probably Bluesology, John Baldry's group, in which he played organ. It was also during his stay with this group that he created the assumed name which was to become world famous, drawing upon Baldry's first name, as well as that of Elton Dean, the group's sax player.

In any event, it was only natural that this environment produce the yearn to write songs, but Elton was less than totally elated with his ability with respect to lyrics. His next course of action may ultimately prove to be his single most important act, for it resulted in his eventual partnership with Bernie Taupin, a working class young man whose unique and sensitive lyrics have come to be recognized as among the best in Rock. Elton answered an advertisement for songwriters placed by Liberty Records, and since he indicated his lack of preference for writing lyrics, the company felt compelled to find

him a lyricist. Bernie Taupin wrote lyrics totally for his own amusement, and, although he too had seen the ad, he had not considered himself sufficiently "professional" to answer it. Luckily for Elton John, and indeed us all, Bernie's mother saw things differently and replied to the ad on his behalf, thereby providing the lyricist Liberty was seeking. The two enjoyed writing together, and they eventually became a permanent writing team, which, ironically, was never to benefit the company which created the "marriage." Elton John and Bernie Taupin did the usual things which song-writer-performers tend to do, cutting demo records, etc., and were eventually hired by Dick James Music, the first company to publish a Beatles tune. There, they were initially assigned to write middle-of-the-road popular material for such artists as Engelbert Humperdinck, a vein in which neither writer was comfortable or able to produce hit material. In spite of a freaky exception, the recor-

ding of their composition "Lady Samantha" by Three Dog Night, this period produced nothing for them or their employer, and they persuaded the company to give them the freedom to write what they chose. Elton had, in the interim, succeeded in landing a recording contract, and an album composed of songs borne of their new-found writing freedom was recorded. This album, **Empty Sky**, was not successful, as it represented several familiarization processes etched into vinyl—firstly, Elton and Bernie were "learning" each other, and secondly, they as a team were learning their new medium. Eventually, however, all jelled beautifully, as was demonstrated by the release of the next album, **Elton John**, oft-hailed as a masterpiece. This was filled with the beautiful, flowing melodic poems and classical rock songs which characterized Elton's rise to fame, a fame which he has worn well and which has given him the license to do illogical things.

Although the American music scene was "into" 50's music at the time of its release, "CROCODILE ROCK" was a conceivably dangerous record for Elton John. More than one artist has regretted a radical change of style which marked the sudden end of a career. But Elton's deep rooted involvement with rock 'n' roll music not only made his recording believable, but it elevated him to a new plateau of success. "CROCODILE ROCK" gave Elton John his first gold record for a million sales, and there was a time when this record, as well as the album from which it was taken, **Don't Shoot Me I'm The Piano Player**, were simultaneously number one on their respective charts. Shortly thereafter, he followed with "SATURDAY NIGHT IS ALRIGHT FOR FIGHTING", another 50s type rocker which nearly duplicated the success of "CROCODILE".

The 50's influence is still very much a part of Elton John, as any of his live performances will show. Virtually each of his sets contains a solid quarter hour of Little Richard, Chuck Berry and Jerry Lee, with antics on the piano which render the old J.L. "pumping" style mild by comparison. Check him out! His music is a genuine delight for the true lover of good old R&R!

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# THE ROBINS ON SPARK

## CHAPTER TWO FROM

### “WE WEREN'T THE WORLD'S GREATEST PRODUCERS...”

A book by **BILL MILLAR**

Dateline Hollywood 27th February 1954: “Spark records, headed by A. L. Stoller, bowed recently with two releases in the rhythm and blues market. Label has set Gil Bernal, veteran tenor-man, and Willie and Ruth on their first sides. Lester Sill has been named national sales manager, with Jack Levy repping the firm in the East. Song scribes Jerry Leiber and Mike Stoller, who penned the click “Hound Dog” of last year, will handle a and r work for the firm.”

“Billboard” announced the formation of Spark records on March 6th, 1954; more recently Mike Stoller described the situation in greater detail: “My Dad and a friend of Lester Sill put up about 3500 dollars each and we started a record company, a publishing company (Quintet Music) and a distributing company. We had an office, it was like a store, you could practically touch both walls with your arms outstretched. It was on Crenshaw Boulevard in Los Angeles. There was a glass front window with no curtains so you could see all the activity from the street. You opened up and there was an old oak desk, the kind that are used in the grammar schools, behind that was a sofa facing the opposite way and a few steps from that was the piano facing in again and behind that—separated by a thin wood partition—was a filing cabinet and behind that was the back door which you could walk out of to get to the toilet. We used to have our rehearsals there standing on top of the sofa and on top of

the desk. We made our records at a studio run by a man called Abe Robine, he was called Bunny because he looked like a rabbit. He wasn't called Bunny because his name was Bernard or anything, it was Abe, but he looked like a rabbit and he would suck his teeth sometimes and he would look even more like a rabbit. But he was a terrific technician and he had two machines at a studio called Masters Recorders on Fairfax Avenue a couple of miles from our office. We would occasionally over dub; everything was cut mono and if we wanted to add something we would go from one mono track, transferring everything including the live signal on to the new one and balance as we went and that was the only way we could do it. We assigned the matrix numbers when we released the record I think. We didn't ever call out on the tape this is LS13 or LS14. That's something that's insisted upon by outfits like CBS or RCA. We would say “Riot in Cell Block No. 9” take one, take two and so on. As we cut the master I think that's probably when we assigned a matrix number.

Stoller himself played piano on virtually all the Spark recordings but, for other instruments, he and Leiber hired the cream of Los Angeles rhythm and blues musicians. “We used Charlie Norris, a blues guitarist, for most of the stuff and Barney Kessel on one or two sides. The upright bass player was Ralph something and it was probably Jesse Sailes on drums. Gil Bernal, who played tenor saxophone





Jerry Wexler and Ahmet Ertegun flank The Coasters: (l-r) Carl Gardner, Will Jones, Billy Guy and Cornel Gunther. Jerry Leiber and Mike Stoller are at the piano.

on "Riot," "I Love Paris" and "Loop de Loop Mambo," was a Mexican-American. I hired Gil because I went to school with him at City College. We were taking a music class together and that's how I met him, he and I used to hang out across the street from the college."

Over a period of eighteen months, Spark issued 22 records including sides by The Honeybears, black balladeer Ernie Andrews, several blues by Ray Agee, Big Boy Groves and Mister Ruffin and "Love Me" by Willie and Ruth whose original version—the worst song they ever wrote according to Leiber and Stoller—was revived by Elvis Presley on a million-selling EP record (RCA-Victor EPA 992) in 1956. "The Honeybears" said Stoller "were a gospel group from San Francisco who we persuaded to sing secular music. Then we had another group on the label who were made up of the lead singer of The Honeybears and this gal singer and it was called Willie and Ruth. His name was Wiley but we called him Willie; Ruth was either a wife or a girlfriend or a sister of one of the other people in the group. We'd gone to hear them sing in San Francisco after seeing a distributor there . . . ."

But Leiber and Stoller were not entirely preoccupied with their own label. Linda Hopkins was brought in from San Francisco to make a number of recordings which were sold to Crystalette and "Black Denim Slacks," one of three songs for a duo called Gilbert and Sally, came out on

Capitol (3219) as by The Cheers. A top twenty smash in December 1955, it was Leiber and Stoller's first national hit. Like "Love Me" it cannot, however, be one of which they are proud and listening to it now one is reminded of Tin Pan Alley's inept reactions to the success of genuine rock 'n' roll.

Of all Leiber and Stoller's many activities during this period none was more important than their work for Spark with The Robins who undoubtedly became the label's main attraction. From a total of 12 recordings made at three separate sessions, they issued six singles, some of which sold very well in and around Los Angeles.


"We didn't" said Stoller, "have any really good distribution except we were very fortunate in Los Angeles, I guess partially because the group was local and was appearing there regularly. Some of those records sold as many as eighty or ninety thousand copies in Los Angeles; we'd sell a few thousand in San Francisco, six records in Ohio somewhere and that would be it. Our partner, Lester Sill, he would generally deal with the promotion. I can remember on a few occasions running with the record in my hand to the disc-jockey, Hunter Hancock. He was a white disc-jockey who played only black records. He had his little studio and had a kind of obnoxious patter that he kept going all the time, and I can remember running up to his place with the record in my grubby fist—a 78 yet."



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RICHARD BERRY

The roots of many popular black quartets of the period lay in the histrionically impassioned, ecstatically abandoned harmonies of gospel groups like The Five Blind Boys of Mississippi or The Sensational Nightingales. With one or two alterations the love of a girl could be expressed with the same fervor as a love of God. Other groups, particularly after the success of The Penguins' "Earth Angel" (Dootone 348) in 1954, absorbed an idealistic white concept of love and, in this context, their lyrics were invariably sentimental and often pathetic. In the hands of Leiber and Stoller, The Robins continued to eschew both sentimental and gospel-influenced styles in favor of traditional blues attitudes. Whatever the style, the best post-war rhythm and blues is characterised by an orientation towards black adults rather than black or, indeed, white children. Once upon a time records were said to have 'soul' when they expressed deeply felt, mature problems and, by these standards the records of The Robins were exceptionally good r and b, striking deep into the heart of ghetto life. Later pop records by The Coasters were wholly concerned with frustrations of an entirely juvenile character; to some extent they had to absorb the values of "white America." There was never any question of The Robins attempting to do either. The characters of their songs shirked their responsibilities, got drunk, went to jail, treated sex in naturally easy and good humoured terms and encountered prejudice each day of their lazy, promiscuous lives.

On one of The Robins most important records—"Riot in Cell Block No. 9"—the lead is taken by Richard Berry, a tremendously influential if sorely underestimated figure who never appeared on stage as a member of the group. He was born in New Orleans but, like other important black West Coast singers, had moved from the Deep South to seek employment in California during or shortly after the second world war. Arriving in Los Angeles, he played piano for a succession of local groups and began writing songs with Jesse Belvin, a father figure to a great many younger singers. With Jesse's assistance, Berry became the archetypal session vocalist, a position he retained until the early sixties when tastes shifted away from traditional vocal groups towards commercial soul.

Beginning with Flair, a subsidiary of Modern, in 1953, Berry recorded with numerous groups and cut as many as 30 singles under his own name. His moonlighting activities were almost as frequent. They commence in March or April 1954 when Leiber and Stoller persuaded Berry to record "Riot in Cell Block No. 9" with The Robins. Their usual bass singer, Bobby Nunn, had a comparatively tuneful soft burr to his voice. It betrayed a friendly disposition and Leiber and Stoller were after a real psychopath. "We always went for the sound that we thought would be the best for a given song" explained Stoller. "We borrowed voices from people who weren't regular members of the group on occasion and there were various lead singers including Richard Berry on "Riot in Cell Block No. 9," Bobby Nunn on "Framed" and Grady Chapman on "I Love Paris." The Richards brothers and Ty Terrell didn't sing lead at all. They usually sang "do-wah, doo-wah" and had their hands up in the air like that (Stoller waves his fingers). We tried Bobby Nunn on "Riot" but he didn't seem to get the right

continued on page... 30

Some time after we received the manuscript for the Bill Millar article which appears here, we submitted a copy for review to Mr. Mike Stoller with the feeling that some personal comments and recollections from him

might add a human touch to an otherwise straight-forward factual account.

Following are Mr. Stoller's remarks, printed intact as submitted to us. Mr. Stoller has taken extreme

exception to much of the article's content; while his views are not necessarily those held by the editors, we nonetheless welcomed his comments and invite Mr. Millar to reply if he chooses.  
Ed.

# Mike Stoller Replies

A few days ago I got a letter from Ralph Newman, enclosing a copy of the Bill Millar article printed here, and asking me to write a forward to it. Having met with Mr. Millar when he interviewed me, and having read a book of his about The Drifters, I already had an opinion of his work. Reading this article only confirmed it. Mr. Millar's attempts at writing must be dismissed as utter nonsense. His literary "style" is so dreary as to bore one to insensibility, and, pretending to write history, he reveals an arrogant disdain for accuracy and a callous disregard for fact. To illustrate, I'll quote a portion of one of his sentences, with my own corrections in parenthesis:

"...and 'BLACK DENIM SLACKS' ('BLACK DENIM TROUSERS AND MOTOR-CYCLE BOOTS'), one of three (at least a dozen) songs for a duo (trio) called Gilbert and Sally (Gil, Bert and Sally), came out on Capitol 3219..."

That's four "facts" in less than one sentence. The only thing he got right was the Capitol record number.

At the request of Mr. Newman, with whom I have a pleasant relationship (and at the risk of lending credence or importance to Mr. Millar), I will comment further:

At the end of his article, Millar becomes absurd on the subject of the Mexican influence in our songs. This section of his article is a masterpiece of misinformation, misinterpretation, misunderstanding, and even misspelling. First, I'll mention some

minor points. "TEACH ME HOW TO SHIMMY" is a song we wrote and recorded with the Isley Bros. (The Coasters covered it later; we didn't produce their version.) The name of the character "Chico" in the lyric of the song was inspired by a much publicized piece of graffiti discovered on a wall in El Barrio (New York's Puerto Rican district) which read, "Chico's got mental health." Chico is an extremely common nickname in most Spanish-speaking countries of the new world, of which Mexico is only one of about eighteen or so. So much for the "Mexican" reference in "TEACH ME HOW TO SHIMMY." Next, some spelling: The Clique, which later became known as Birdland, was not spelled "Kleek" (and, incidentally, Machito is Cuban, not Mexican; he is world-famous for his Afro-Cuban music). "Pachuco" is spelled with a "c," not a "k." The letter "k" is in the Spanish alphabet primarily for exotic words. I must admit that I've never seen the first two of the three examples of Pachuco words in print, but I suspect that neither of them has an "h"—more likely a "j." The last, a Spanish word, is spelled "jefe," and not "heffe."

Next, we get into Millar's incredible projections, deductions, assumptions and conclusions. From one line in the song "SMOKEY JOE'S CAFE," mentioning chili beans, he deduces it is probably about Mexicans, which makes about as much sense as assuming that it is probably about Montreal or New Orleans because of the French word "cafe." Chili, Mr.

Millar, with or without beans, is about as American as pizza, chow mein, barbecued ribs, hot dogs, french fries and English muffins. Millar is wise enough to know that the chili beans clue is not conclusive, but that doesn't stop him. After all, as he puts it, "...the words are set to a heavy rhythm". Well, well, that sounds conclusive, doesn't it? Next, he adds: "It is precisely the sort of sound you would expect to hear in a bar-cum-beanery-cum-border town brothel". Cum, Cum, Mr. Millar, aren't you letting your imagination run wild? Let me quote him further:

"While the heat is semi-tropical and the 'scenes' more than likely to increase the temperature...(let me project now - I see Millar's eyes beginning to glaze)...the appearance of a red hot senorita, drenched in sweet perfume (saliva is beginning to form at the corners of his mouth), swaying with sinuous ease and dripping (did I tell you?) provocation... enough to reduce him to a mass of nerve tissue...(uh, oh, he's drooled all over his manuscript)."

Actually, the inspiration for "SMOKEY JOE'S CAFE" was a beanery called "Smokey Joe's," which used to stand on the corner of La Cienega and Beverly Boulevard, not very far from Beverly Hills. It was a typical diner serving barbecued beans, chili and all sorts of hickory smoked barbecued specialties along with bacon and eggs. It wasn't Mexican, any more than the place in the song is Mexican. It happened to be in a pretty

much all-white neighborhood; it could have been in a pretty much all-black neighborhood. It is much less likely that it would have been in a Mexican neighborhood or a Japanese neighborhood. Anyway, enough of Smokey Joe's.

After sloshing through the swamp that is Millar's article, I arrive at a curious question. In the last twenty years or so, American culture, and particularly American music, has spread so far and been so assimilated by so many non-Americans that there are now important jazz musicians from Sweden, Belgium, Czechoslovakia and Japan, blues guitarists from London, Paris and

Amsterdam, and soul singers from Wales and Jamaica. All these people are steeped in the subtleties of American musical styles (New Orleans, white gospel, West Coast, Texas blues bands, Philadelphia, and on and on and on), and these people can play and sing convincingly alongside American musicians. So, how come an English writer like Millar, with tons of facts and data (some of it actually important), who, one would assume, loves American music and who has probably listened more carefully to more American records than most Americans have—like I was saying, how come he doesn't really understand anything

about it? I know he understands the words, but he misses the point of the lyrics; he hears the notes, he distinguishes one sound from another, but he seems equally puzzled by the music. How come? And worse than just being confused, he grabs at a mistaken concept or a misunderstood piece of information and runs off in the wrong direction, compounding the confusion with silly projections and faulty assumptions, spouting all the time with a tone of authority. On the other hand, maybe I do him an injustice. He's *not* puzzled. Maybe he *does* understand. Maybe, secretly, he really hates this stuff he writes about.

continued from page... 28

quality, it just didn't happen right so we got hold of Richard Berry."

Berry fulfilled all their requirements with a very convincing characterization. A siren wails; gunfire spurts; tenor and drummer snap out BOM bom BOM bom BOM and in comes Berry, languid, cool, menacing and as nasty as a guy doing time for armed robbery should be.

"On July the second 1953

I was servin' time for armed robbery

At 4 o'clock in the morning I was sleeping in my cell

I heard a whistle blow—then I heard somebody yell

There's a riot goin' on x3

up in cell block number nine."



THE ROBINS

The electric chair poses no threat and wardens with sub-machine guns are no deterrent. Every now and then there's a riot goin' on and when it is, you know that Berry wants to be right there handing 'round the dynamite. One especially gruff member of the chorus appears to be suffering from a severe attack of laryngitis. His throatiness and Gil Bernal's tenor saxophone, wailing high and loud between verses, helps to increase a tense and violent atmosphere.

Since Richard Berry was contracted to Modern records at the time, all concerned—including Atlantic's public relations department—have long encouraged the false impression that Bobby Nunn was responsible for Richard's incredible narration. The Robins sold 90,000 copies largely on the strength of it but that didn't help Richard's career or his bank balance. He crossed over Melrose Avenue into Modern where he recorded his own version of the theme under the title of "The Big Break."

"Sittin' in my cell lookin' through the bars  
at all the con men in the prison yard  
it won't be long til' me an' my friend, Snake  
get ready to make our—prison break.

Now run, run real fast.

At twelve o'clock sharp the guard comes by  
that's when I let out my crazy cry  
Ma stomach hurts, man, ah'm sick  
He opens the door—Snake let's flit

Now run . . .

The warden told me when I first got in  
'if you be cool daddy we can all be friends'  
but I started riots an' now I'm in for life  
so without further hesitations I will make my flight

It was issued on 16th October 1954 (Flair 1055) and round about that time, Bobby Nunn cut "Framed," imitating every nuance of Richard Berry's narrative style.

"I was walkin' down the street minding my own affairs  
when two policemen grabbed me—er unawares  
they said 'Is your name Henry?' I said 'Why sure'



they say 'You the boy we bin lookin' for'

Framed, I was framed

I never do nothin' wrong

but I always get blamed, framed.

"Framed," perhaps the most ingenious of all Leiber and Stoller's compositions, is likely to have been the prototype for a great many records which referred to legal proceedings in terms which the black audience found particularly relevant. But the voices on "Divorce Court" (The Five Dutones, One-derful 4815) or the numerous versions of "Here Comes The Judge" were rarely as effective as the narrator of "Framed" whose resignation to the events he unfolds is expressed in a half-dead pan, half-vacillatory speech conveying an air of oppression and bewilderment as well as the humour with which unpleasant situations are occasionally remembered. Both "Riot in Cell Block No. 9" and "Framed" were copied in 1954 (the former inspired covers by Wanda Jackson, and Vicky Young with Big Dave's orchestra) but their influence continued to grow throughout the sixties when, not only blacks, but all other minority groups were increasingly inclined to politicise their status. By the early seventies, in the aftermath of the Folsom strike, Attica and Kent State, The Beach Boys and Sly and The Family Stone—significantly both California based—made variants which used the same dramatic tune or philosophy to convey equally controversial if, in many respects, surprisingly less inflammatory messages.

Seemingly unaffected by such revolutionary struggles, Billy Guy made a somewhat soft-centred version of "The Big Break" (as "The Prison Break") for Lloyd Price's Double L label in the mid-sixties. Unissued in the USA it was made available in Britain on an album entitled "Hungry" (Joy 189) in 1971. Invariably a comedian, Guy adds a "Down the hall, over the wall" refrain and a final verse which is missing from the original. Having surmounted the final obstacle to freedom, he's faced by a monster: eight feet tall, covered in slime and with eyes that light up the night. He flees back to safe custody; "Lord, I'm so happy to be back in my cell" he chortles. Richard Berry would not have approved.

Berry's conflict with the judiciary continued beyond his guest-artist relationship with The Robins. If Rhythm and Blues is the vehicle for personal expression that is commonly supposed, Berry must have cut most of his early sides whilst on parole. "Next Time" (Flair 1071), made in 1955, prolongs this dialogue in a witty if predictable fashion: after catching his baby entertaining another man he leaves his pad to be faced with rent arrears which he tries to avoid:

"Well after the confusion had all died down  
I figure I'd better get out of town  
but when I arrived at the airport  
there stood a man with a note 'failure to support'

Next time, next time, I say's no next time baby  
that was the last time.

Well they took me to see that friend of mine  
Yeah district court, room two-twenty nine  
The judge said 'your payments are way behind'  
I said 'don't worry daddy, it wont happen next time'

continued



## Spark DISCOGRAPHY

courtesy of Dick Horlick

The birth of SPARK is chronicled in the March 6, 1954 issue of **BILLBOARD**. Datelined Hollywood, February 27, the notice reads:

"Spark Records, headed by A. L. Stoller, bowed recently with two releases in the rhythm and blues market. Label has set Gil Bernal, vet tenor man, and Willie & Ruth on their first sides. Lester Sill has been named national sales manager, with Jack Levy repping the firm in the East." Songscribes Jerry Leiber and Mike Stoller, who penned the click "Hound Dog" of last year, will handle the A&R work for the firm.

The address of SPARK was given as 8567 Melrose Avenue, Hollywood 46, California. Following is the label's discography:

101	Willie and Ruth	Come A Little Bit Closer	LS 9
		Farewell	LS 11
102	Gil Bernal	Easyville	LS 5
		The Whip	LS 8
103	The Robins	Wrap It Up	LS 15
		Riot In Cell Block 9	LS 16
104	The Honey Bears	One Bad Stud	LS 1
		It's A Miracle	LS 2
105	Willy and Ruth	Love Me	LS 10
		Cordelia	LS 12
106	Gil Bernal	King Solomon's Blues	LS 6
		Strawberry Stomp	LS 7
107	The Robins	Loop De Loop Mambo	LS 22
		Framed	LS 24
108	The Sly Fox	Hoo-Doo Say	LS 17
		I'm Tired Of Beggin'	LS 18
109	Bob London	Lola	LS 25
		Reckless	LS 26
110	The Robins	Whadaya Want	LS 31
		If Teardrops Were Kisses	LS 32
111	The Honey Bears	I Shall Not Fail	LS 3
		Whoa!	LS 4
112	The Sly Fox	My Four Women	LS 19
		Alley Music	LS 20
113	The Robins	One Kiss	LS 14
		I Love Paris	LS 29
114	Big Boy Groves & Band	I Gotta New Car	LS 33
		Midnight Special	LS 34
115	Mister Ruffin	A Touch Of Heaven	LS 35
		Bring It On Back	LS 38
116	The Robins	The Hatchet Man	LS 13
		I Must Be Dreamin'	LS 23
117	Frankie Marshall	No One Else Will Ever Know	LS 43
		Just Say The Word	LS 44
118	Ernie Andrews	Soft Winds	LS 46
		In The Still Of The Night	LS 47
119	Ray Agee	Wobble-Loo	LS 50
		Another Fool Sings The Blues	LS 51
120	Gene and Billy	It's Hot	LS 52
		Zertene	LS 53
121	Garland The Great (Harmonica Inst)	Tree Stump Jump	LS 57
		Hello Miss Simms	LS 59
122	The Robins	Just Like A Fool	LS 21
		Smokey Joe's Cafe	LS 30
501	Robert Byrd & His Birdies	Bippin' & Boppin' (Over You)	LS 85
		Strawberry Stomp	LS 86

The label was subsequently purchased by ATLANTIC RECORDS.



Like his other 'judicial' songs, gutty blues riffs punctuate his narration which, on this occasion, bears some melodic similarity to "I don't know" which the blues singer, Willie Mabon, had written and recorded in Chicago two years before (Parrot 1050). The nature of Berry's other narrations, "Riot," and "The Big Break," are reminiscent of Sgt. Joe Friday, hero of the then popular television crime serial 'Dragnet,' whose similarly dead-pan "Jus' the facts Ma'am" delivery punctuated a menacting staccato orchestration at the beginning of the program. Joe Friday cropped up again in 1957—as one of many fictional sleuths to which the Coasters referred in "Searchin'."

If legal proceedings were Berry's main preoccupation during this period, women were a close rival for his attentions. In addition to his many sides with the original FJairs (Cornelius Gunter, Thomas Fox, Obie "Young" Jessie, Beverly Thompson and Berry) other records for Flair and RPM from 1953 to 1956 were very largely slow and ethereal tales of romantic love. "Please Tell Me" (Flair 1064), "Wait For Me" (RPM 477) and "Together" (Flair 1075) would recall the craftsmanship of the Moonglows had Berry not been accompanied by an excruciatingly dull female group. Credited as The Dreamers (they could, in fact, be Rose and Betty Collins of The Teenqueens), they were capable of a more lively back-up when the tempo increased. "Daddy Daddy" (Flair 1058) and "Good Love" (RPM 477) are both jump items with musicianly piano and saxophone breaks from Ike Turner's orchestra. Berry became "Henry" for "Roll With Me Henry"—recorded by Etta James as "Wallflower" (Modern 947)—where he answered Miss James' oblique sexual invitation with a casual eagerness. He is heard to wail compliance in the chorus on the other side of the record, "Hold me, squeeze me," and his grief-stricken sobs are also to the fore on Donald Woods "Death of an Angel" (Flip 306). His final single for Flair was "Jelly Roll" (1075), a not uncommon ode in praise of the female pudendum.

Late in 1956, Berry went to Max Freitag's Flip label where, with a new group, The Pharaohs, he came close to a national hit with his second release "Louie, Louie" (321). Here again it's an entirely different Richard Berry with a quaint West Indian accent to his baritone voice and a calypso feel to his phrasing. It sold well in the r and b market but national honors went six years later to the musically incompetent white group, The Kingsmen. It was the kind of justice which Berry had gotten used to. Some of the Flip material seems to have been deliberately slanted towards the white pop lists—"No kissin' and a Huggin'" (318) bears more than a strong resemblance to Paul Anka's "Tell Me That You Love Me"—but in the main he remained faithful to black oral traditions. Frank Zappa has recalled being attuned to the delights of acapella singing by Berry who told Frank how the Pharaohs got together in the dark in order to perfect their harmonies. And some of these are very delicate indeed. The moods are fragile as if harmony was a collection of gossamer strands to be scattered by a draught under the studio door. "Have Love Will Travel" (349) is a complex up-tempo side with a workmanlike bass and a nice touch in train imitations whilst "Take The Key"

(318), where Richard sings in a pure and gentle falsetto, is especially appealing. "Yama Yama Pretty Mama" (RPM 465) is something else again; a quite astonishing Little Richard imitation.

Berry left Flip in 1958 and, since then, it has been downhill all the way. Staying in Los Angeles he cut once-off records for a string of small independent labels—Paxley, Hasil, K & G—which Kim Fowley and Gary Paxton either owned or produced. I've not heard them all but Paxton is invariably the hallmark of a worse than useless record and, a report to the effect that they were made at S and L Records in El Monte where the engineer, Harold Shock, was in his seventies and deaf in one ear, is not altogether promising. A couple on Smash in 1963 included Berry's impression of Arthur Prysock on Harlan Howard's country ballad "Empty Chair" (Smash 1811); there is really no end to the man's versatility but good fortune has persistently eluded him. Billy Guy has recently compared Berry's ill-luck with that of the neglected Jesse Belvin.

"Yes, it was Richard Berry on 'Riot in Cell Block No. 9.' He was a master. We used him because one of the guys couldn't do what Leiber and Stoller wanted him to do. That's one of the best writers on the coast man that really got ripped off. Richard Berry wrote many a tune that you've heard that's got all kinds of names on it. Him and Jesse Belvin had it sewed up. They'd sell their songs or people would steal them."

Berry did however manage to ensure that he was credited with writing a number of exceptionally fine R and B records including, "Chains" by Little Esther Phillips, "Good Rockin' Daddy" (Modern 962) another success for Etta James; "Moments" (Amazon 1003) a top fifty hit in 1962 for the black songstress, Jennell Hawkins and, of course, many of his own recordings, "Louie Louie" included. "Go Go Girl" (AMC 818) by Richard Berry and the Soul-Searchers was a half-hearted attempt to be fashionable in 1965 but since then Berry hasn't been heard, except by patrons of clubs in West LA who go to dance to his versions of recent Motown hits.

Whilst "Framed" and "Riot in Cell Block No. 9" are both historic recordings in the development of groupdom, The Robins made ten other sides for Spark; some, it is true, display less originality but still have a great deal to commend them. "The Hatchet Man," from their first session, is a particularly witty sexual metaphor; to a chorus of 'be oodlee bop-chop chop' the lead singer wields his axe all the way from Maine to Tennessee. Along the way he compares his progress—and potency—to that of "Lovin' dan," the hero of "Sixty Minute Man" by The Dominoes (Federal 12022), the best-selling R and B record of 1951.

"Looka here girls I'm tellin' you now  
they call me lovin' Dan  
I rock 'em, roll 'em all night long  
I'm a Sixty Minute Man."

"There were often references from one record to another" said Stoller. "Not what they call an answer record which was a direct copy, a direct response. But there were often cross references to characters that emerged in one

song and this dialogue was carried on through records like 'Hatchet Man'."

Bill Brown, lead on The Dominoes record, had a rich bass profundo derived, perhaps from The Harmonising Four and other long established gospel groups. The voice of "The Hatchet Man," alias Bobby Nunn, is a world weary monotone firmly rooted in the blues. While 'Lovin' Dan' may be a passionate lover, 'The Hatchet Man' has an equally considerable technique:

"Now if you got sixty minutes call up Lovin' Dan  
but if you want sumpin' choppin' call the hatchet man"

or

Now Lovin' Dan may knock you out  
but the hatchet man will make you jump an' shout"

Like the chorus of "Sixty Minute Man," that in "The Hatchet Man" contains some similar specifics. "Lovin' Dan" could only aspire to sixty minutes; Nun's hatchet will chop you down like a cherry tree if it takes all night.

Using blatant phrases which are often reminiscent of Hank Ballard's "Annie" songs, "Wrap it Up" treats sex less ambiguously. In "Work With Me, Annie" (Federal 12169) Ballard had pleaded "Annie please don't cheat/give me all my meat" and The Robins offer some similarly lecherous advice:

"Mmmm you look so sweet	(Wrap it up)
mmm you're a treat	(Wrap it up)
well can't be beat	(Wrap it up)
mmm got cute little feet	(Wrap it up)
oh you my meat	(Wrap it up)
well, wrap it up baby an' save it all for me.	

Melodically, the final instruction corresponds to Ballard's "Work With Me Annie—let's git it while the gittin' is good." "The Hatchet Man," in particular, exploits, in humorous fashion, the common myth relating to the black man's extraordinary genital development. This, and many more post-war R and B songs, Bullmoose Jackson's "Big Ten Inch Record" ( ), The Swallows' "It Ain't The Meat" ( ) and others—maintained the use of sexual symbolism which had been far more frequent in Blues recordings before the war. "Wrap It Up," a duet with Bobby Nunn, introduces the smokey and distinctive voice of Carl Gardner who has explained, at length, why The Robins are blues rather than gospel-oriented:

"I myself went to church with my mother and father when I was a kid. I had plenty of uncles an' aunts who were teachers, an' er some were doctors, an' I saw in church that they'd be sitting up the front. I was a very young kid, about—oh I was about thirteen years old—an' I would sit at the back of the church with my mother an' father. We were a very poor family, they raised five of us. I would notice that all the people who had money were sittin' in the very front pews an' I would say this church—this church business is not correct. I was thinkin' I'm gonna quit goin' to church because I don't believe that God would let all the rich folks sittin' up ther; I says I'm as good as those people sittin' up front. I'm thinkin' I'm gonna quit church an' find my own thing. So when I started singin' I was learnin' something'. I didn't only just go on the road to travel just to sing. I was studying myself, y'know. Finding me. I went through all

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## The Five Sharps Revisted

by Ralph M. Newman

Can you imagine receiving a call from a member of an R&B street group from the south Jamaica housing projects, who is trying to find a copy of the only record he ever made, 20 years ago, to prove to his children that he really did make one, and explaining

to him that his is one of the world's rarest records with a price tag of \$1500?

The incredible story of "STORMY WEATHER" by The Five Sharps, Jubilee 5104, is probably by now well known by readers of this magazine

(see issue 6). Information until this point has been sketchy at best, and whatever specifics we did have were based on the hazy recollections of Clarence Bassett, one of the group's original members.

The continuing saga of R&B's most sought-after record has taken another unique turn, and, as in the story's initial stage, a radio show was involved. Several months ago, New York's Tom Luciani was playing the Bim Bam Boom reissue of this legendary master and it was overheard by Robert Ward, another original "Sharp." This was the first time Ward had heard that record in two decades and he called the station in total disbelief. Yes, Ward was informed, this was indeed the original master and he was referred to this publication for further information; a meeting was arranged and much to our surprise, he arrived with yet another original member, Tommy Duckett. Here then is the definitive Five Sharps story:

Amazing point: as far as the singing parts on the record are concerned, all that is heard is a quartet! The group was composed of Ronald Cuffey, lead; Clarence Bassett, 1st tenor; Robert Ward, 2nd tenor and Mickey Owens, bass; the fifth member, although very capable of singing, did not do so in the case of The Five Sharps and is heard playing the piano. In fact, Tom Duckett was a piano player for many of the groups indigenous to that area (Cleftones, Rivileers, etc.); he was never a member of any of these groups



Tom Duckett and Robert Ward with BBB re-issue STORMY WEATHER.



but merely helped them with their work and his first actual participation as a member of any group was with The Sharps.

None of the group had made any previous recordings although all had participated in several street-corner conglomerations. Bobby Ward, a member of the Rivileers' brother group "The Bencholeers" (they sang in the park) joined with Ronald Cuffey in the latter's garage and began dabbling in songs. Eventually, Cuffey's cousin, Mickey Owens was invited to join as was Tom Duckett, who would be most helpful with his musical guidance. Known as "Mr. Music" in the housing projects was Clarence Bassett who worked in the city and probably had more contact with the outside world than most residents of the area; the group endeavored to recruit him and succeeded.

How was the name Five Sharps selected? Says Bobby Ward: "You sharp" - that was the slang going around at the time. We thought we were sharp - so you know where the rest is coming from. Musically speaking, The Five Sharps." The newly formed group continued to rehearse in Cuffey's garage and such original tunes as "DUCK BUTT DOTTIE" and "SLEEPY COWBOY" emerged from those sessions. They followed the by-now classic pattern of singing at local school affairs and on the streets and were, somewhere in the process, heard by independent record producer named Oscar Porter; he took an interest in the group and was soon to tell them that Jubilee would cut a record with them. A dream come true! The Five Sharps recording for the same company as The Orioles and The Ravens!

The session was held in Harlem's Sugar Hill district and was an all-day affair. Only two sides were cut: the group's original composition of "SLEEPY COWBOY" and an old standard selected by the label, "STORMY WEATHER." The only instrumentation is Tommy Duckett's distinctive piano and, to the best of the group's recollection, some conga drum playing by Johnny Hall, a member of a group called The Kings who were recording there that day also. Oscar



**Tom Duckett and Robert Ward receiving royalty check for STORMY WEATHER from BBB's Ralph Newman.**

Porter had rehearsed them furiously and made all kinds of promises; he and Jubilee were never heard from again. Additionally, as it now turns out, Porter had inserted his name as sole writer on "COWBOY."

The Five Sharps remember hearing their record on the radio exactly twice—once played by Dr. Jive and once by Hal Jackson in return for a visit to the studio by the group. They never made any personal appearances and were reduced to buying a copy of the record for each of themselves since they weren't given any by the company. Bobby Ward relates that the record was selling so poorly that his local store had moved it to a special shelf away from the other records; in fact, he recalls that store, Triboro records, telling him: "If you guys don't take these records out of here, we're gonna throw 'em away." (!!!!!)

As might be expected, this experience thoroughly demoralized the group and ego forces began to come into play. Ward and Duckett were being pressured by their families to leave the business, and Bassett and Cuffey were on to bigger things; they eventually became two of The Videos whose "TRICKLE TRICKLE" was somewhat of a hit. Cuffey subsequently died and Bassett spent the ensuing years as a member of The Limelites, The Flamingos and most recently, Creative Funk.

We discussed with the two Sharps some of the questions which had arisen about their mysterious group. Firstly,

they do recall that William Shepherd (Shep) did sing with them for a very brief time; he was at the time a member of a group called The Starlites (no recordings) and was soon to join The Heartbeats. Julius Brown-McMichael did not sing with the group—he apparently wanted to but was not allowed because he did not meet their standards of singing. They speculate that he is known under the two different names because he was born an orphan and might have assumed one or both of them.

Finally, the ultimate question. Did they ever see a copy of the record as a 45? "No" they replied emphatically—it was the label's policy to test market records first as 78s and if they sold, 45 pressings might follow. The ghetto areas where R&B records were selling in the early 50s were not abounding with 45 record players, at that time a luxury, and only the more popular records were being pressed, in limited quantities, at the new speed. What happened to their personal copies of the record? They broke a long time ago, as 78s will in the company of young children. When asked whether any of their ex-girlfriends, friends or relatives might still have a copy, Robert Ward and Tommy Duckett replied, almost in unison: "Nobody liked that record, nobody bought it. As far as we know, there were only five copies of that record bought, and they were by The Five Sharps!"

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SIDE B: YOUR WAY — The Heartbeats (Gee)/WEDDING BELLS — Tiny Tim & The Hiss (Roulette)/PEOPLE ARE TALKING — The Heartbeats (Gee)/CRY LIKE I CRIED — The Harptones (Gee)/DON'T SAY GOODNIGHT — The Valentines (Rama)/PAPER CASTLES — Frankie Lyman (Gee)/THE MASQUERADE IS OVER — The Harptones (Rama)

VOLUME 2 — SIDE A: WHY DO FOOLS FALL IN LOVE — Frankie Lyman (Roulette)/LOOK IN MY EYES — The Chantels (Carlton)/CHARLIE BROWN — The Coasters (Atlantic)/CRYING IN THE CHAPEL — Sonny Titi & The Orioles (Jubilee)/PRISCILLA — Eddie Cooley (Roulette)/TEARS ON MY PILLOW — Little Anthony & The Imperials (End)  
SIDE B: I ONLY HAVE EYES FOR YOU — The Flamingos (End)/FOR SENTIMENTAL REASONS — The Cliftones (Gee)/LITTLE GIRL OF MINE — The Cliftones (Gee)/GEE — The Crows (Gee)/A THOUSAND MILES AWAY — The Heartbeats (Roulette)/CHAPEL OF DREAMS — The Dubs (Gone)

VOLUME 3 — SIDE A: THERE GOES MY BABY — The Drifters (Atlantic)/SEE SAW — The Moonglows (Chess)/I'LL BE HOME — The Flamingos (Chess)/BIM BAM BOOM — The Eldorado (Vee Jay)/MAYBE — The Chantels (End)/I LOVE YOU SO — The Chantels (End)  
SIDE B: LONG, LONELY NIGHTS — Lee Andrews & The Hearts (Chess)/GOODNIGHT SWEETHEART GOODNIGHT — The Flamingos (End)/BARBARA — The Temptations (Goldsch)/I SHOT MR. LEE — The Bobettes (Triple X)/SIXTEEN CANDLES — The Crests (Goed)/SPEEDO — The Cadillac (Jubilee)

VOLUME 4 — SIDE A: PEPPERMINT TWIST — Joey Dee & The Starliners (Roulette)/BONZO STOMP — Little Joey & The Flips (Joy)/BRISTOL STOMP — The Doves (Cameo Parkway)/THE FLY — Chubby Checker (Cameo Parkway)/WATUSI — The Vibrations (Chess)/HOT PASTRAMI WITH MASHED POTATOES — Pt. II — Joey Dee & Starliners (Roulette)  
SIDE B: THE LOCO-MOTION — Little Eva (Dimension)/LET'S PONT AGAIN — The Vibrations (Chess)/MULLY GULLY CALLIN' TIME — The Jive Five (Belton)/HOT PASTRAMI WITH MASHED POTATOES — Pt. I — Joey Dee & Starliners (Roulette)/DO YOU WANNA DANCE — Bobbie Freeman (Jubilee)/DANCE WITH ME HENRY — Etta James (Modern)

VOLUME 5 — SIDE A: BOOK OF LOVE — The Monotones (Chess)/STORY UNTOLD — The Nutmegs (Herald-Ember)/DANCE, DANCE, DANCE — The Dells (Vee Jay)/YOU GAVE ME PLACE OF MIND — The Spaniels (Vee Jay)/JOE JOE — The Dells (Vee Jay)/JUST YOU — Don & The Belmonts (Laurie)  
SIDE B: TEN COMMANDMENTS OF LOVE — The Moonglows (Chess)/SO FAR AWAY — The Pastels (Chess)/ZOOM — The Cadillac (Jubilee)/THE CLOSER YOU ARE — The Chantels (Jubilee)/SO FINE — The Fiesta (Widdown)/FIVE HUNDRED MILES TO GO — The Heartbeats (Gee)

VOLUME 6 — SIDE A: GOODNIGHT SWEETHEART GOODNIGHT — The Spaniels (Vee Jay)/ON WHAT A NIGHT THE Dells (Vee Jay)/WHEN YOU DANCE The Torbans (Herald-Ember)/IN THE STILL OF THE NIGHT — The Five Satins (Herald-Ember)/EVERYONE'S LAUGHING — The Spaniels (Vee Jay)/UP ON THE MOUNTAIN — The Magnificents (Vee Jay)  
SIDE B: WE BELONG TOGETHER — Robert & Johnny (Widdown)/SHIP OF LOVE — The Nutmegs (Herald-Ember)/MOST OF ALL — The Moonglows (Chess)/THERE'S OUR SONG AGAIN — The Chantels (End)/I'M CONFESSIN' — The Chantels (End)/LOVERS NEVER SAY GOODBYE — The Flamingos (End)

VOLUME 7 — SIDE A: TEEN ANGEL — Dion & The Belmonts (Laurie)/SINCERELY — The Moonglows (Chess)/TONITE/TONITE — The Mello Kings (Herald-Ember)/GET A JOB — The Silhouettes (Herald-Ember)/MARIE — The Four Tunes (Jubilee)/BEEP BEEP — The Playmates (Roulette)  
SIDE B: BARBARA-ANN — The Regents (Roulette)/WOO HOO — The Rock-A-Tones (Roulette)/HEARTY AND SOUL — The Cliftones (Gee)/SHIMMY SHIMMY KO BO BOP — Little Anthony & The Imperials (End)/BERMUDA — The Four Seasons (Gone)/SUNDAY KIND OF LOVE — The Harptones (Roulette)

VOLUME 8 — SIDE A: ALL IN MY MIND — Maxine Brown (Tapp)/I'LL BE TRUE — Faye Adams (Herald-Ember)/SECRETLY — Jimmy Rodgers (Roulette)/SCHOOL DAY (Ring Goes The Bell) — Chuck Berry (Chess)/BO DIDDLEY — Bo Diddley (Chess)/ROLL OVER BEETHOVEN — Chuck Berry (Chess)  
SIDE B: OH OH I'M FALLING IN LOVE AGAIN — Jimmie Rodgers (Roulette)/THIRTY DAYS — Ronnie Hawkins (Roulette)/HURTS ME TO MY HEART — Faye Adams (Herald-Ember)/GOODNIGHT MY LOVE — Jesse Belvin (Modern)/KISSES SWEETER THAN WINE — Jimmie Rodgers (Roulette)/SHE'S EVERYTHING — Ral Donner (Gone)

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SIDE B: EARTH ANGEL — The Penguins (Dootone)/BOOK OF LOVE — Monotones (Chess)/THERE GOES MY BABY — Drifters (Atlantic)/TEN COMMANDMENTS OF LOVE — Moonglows (Chess)/HAPPY BIRTHDAY, BABY — Tune Weavers (Chess)/LITTLE GIRL OF MINE — Cliftones (Gee)

# You're Getting To Be A Big Collector When.....

by Robbie Rimesburg

Those of us who collect whatever records appeal to us like to think that we are "big time" collectors, respected and envied, our opinions and knowledge valued by those around us who are also collectors and those who are not. I know at least that I feel this way, so in my ten years or so of collecting I have written these down and I present them as a test so that you will know whether or not you are a big collector. If you answer to at least one of these is yes, or they at least make you smile, then you're getting to be a big collector when...

You're seriously considering selling your car to buy someone's collection.

You're seriously considering selling your car to use the money to buy records because your car has broken down at times and your records never have.

You're getting to be a big collector when a bigger collector (B.R.) calls you late at night to ask you if you have something which he needs. (Thanks to Steve Propes for this one.)

You're devising a plan to have the kids in your neighborhood search for records you need and then stealing from them whatever they find.

You're really hooked when you hear a love song on the radio and you can picture the guy singing at a copy of "Red Sails In The Sunset" by the Five Keys on Aladdin.

You're getting to be a big collector when, if your wife needed blood and you had a chance to buy the Four Buddies on Club 51, you'd buy the record.

If someone threatened to kill you or destroy your records, you say kill me, because if you destroy my records I'll kill myself.

You're getting to be a big collector when you begin seeing Moonglow's Chance records in your dreams.

You begin to hate anyone who doesn't appreciate the same music you do.

When you go junking you want to hit owners of record shops who didn't order black group records back in the

early 50's so they wouldn't sell and you could find them today.

You're considering spending the money a relative sent you for your birthday on records instead of an air conditioner and you live on the equator in Peru.

You're getting to be a big collector when you think your records talk to you or as Val Shively says they call out to you where they are hiding when you go junking. (Thanks Val)

When your girl says "It's either me or the records" you show her to the door.

You pass up a chance to get laid to stay home and watch Sonny Til on television. Man, you're hooked.

You're getting to be a big collector when your mother breaks a copy of Stormy Weather by the Five Sharps on Jubilee while dusting your collection and you're seriously considering strangling her to death tonight when you get home from work.

You don't eat for two days on a junk trip so you'll have a few extra bucks just in case you run across a find of old Federals. Sound familiar anyone?

You hate all your friends who offer to give you all the old records they have at home because they didn't have the foresight to buy black group records back in the fifties so they could give them to you today instead of Danny and the Juniors which you already have four copies of.

You find a Crows record that Rama swears was never made.

You begin to wonder if Dead Baby Mambo by Rudy Rakowski and his Accordion Aces on Police Records which you made up the other night really exists and if you'll ever find an original in mint condition.

You debate the idea of living in a tent so you can spend your apartment rent money on records and begin to wonder where you could leave your collection for awhile.

You're getting to be a big collector when you go through Val Shively's for sale list and there's only one thing on it which you don't already have.

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# "The Greatest Rocker Of All Time".....



JODY  
CHASTAIN

CHARLIE FEATHERS  
And His Musical Warriors

JERRY  
HUFFMAN

Courtesy of Billy Vera



# Charlie Feathers

Charlie Feathers was born in 1932 in Holly Springs, Mississippi. As a young man, Charlie thoroughly enjoyed baseball and when not showing others just how good he actually was on the diamond, Charlie would fool around with make up tunes. Music came mighty easy to this man, especially his adaption to Country & Western lyrics. So much so that at the age of 23, Sam Phillips (founder of Sun Records) signed Charlie to a contract in early 1955.

Sam chose Charlie to record on his C & W "Flip" label as one of only four artists to have that honor. Quite a compliment to Charlie Feathers seeing as how many great C & W artists were in the Memphis area at that time. Charlie's release of "I've Been Deceived" has to be one of the finest C & W discs ever recorded. Later that year Sam recorded Charlie again and released another two sided C & W disc in January the following year. "A Wedding Gown Of White" c/w "Defrost Your Heart" was issued on the "Sun" label and although it didn't generate good sales, it did prove just how talented this man was.

While at Sun, Charlie became good friends with "The Hillbilly Cat" Elvis Presley. Anyone who has followed Elvis' early career knows how badly he needed help in perfecting his vocal style. Elvis couldn't turn to Sam Phillips, Scotty Moore or Bill Black (none of the three could sing), so Sam & he turned to Charlie and the rest is history. Elvis used to go to Charlie's house in the evenings and the two of them would mess around with little tunes and eventually Charlie wrote "I Forgot To Remember To Forget" for Elvis in 1955 (soon Charlie's original version will be forthcoming on the Pompadour label).

In January of 1956, Lester Bihari contacted Charlie and the result was the best two-sided rocker ever released on his Memphis based Meteor label. Although Lester normally recorded blues, he had tried Jess Hooper and Jr. Thompson earlier on rock-a-billy, but nothing compared to "Tongue Tied Jill" c/w "Get With It" by Charlie. It was at Meteor that Charlie teamed up with Jerry Huffman and Jody Chastain and for the next couple of years the threesome produced some of the finest rockers ever put on wax.

Later in 1956, Charlie, Jody and Jerry signed with King Records and the contract resulted in four releases through 1957. King had been a powerful company in producing R & B and a well respected company in the C & W field. Recently collectors have come across some great rock-a-billy from the label. Some of the finest rockers on the label include Bill Beach (Peach), Hank Mizell and Mac Curtis; none, however come anywhere near Charlie's

performances. Without question, Charlie Feathers was the greatest rocker on the entire King label.

Just before Charlie signed with King, he recalls two other discs released on the "Lone Star" (Dallas, Texas) label and the "Duane" label. However, neither disc has been found nor does Charlie possess any copies himself. Should any readers be aware of these discs, further information would be greatly appreciated.

In 1957 Charlie appeared on the "Big D Jamboree" with Jody and Jerry after leaving King. They performed "When You Decide" among others. This, by the way, happens to be Charlie's favorite tune. The following year Charlie recorded for another Memphis label, this time the "Kay" label. Again another fine two-sided rocker was released. Later the same year "Kay" released "My My" with Jody Chastain on lead vocal with Charlie on back up guitar.

At this point Charlie became disgruntled with his recording career and left it for about three years even though a disc was released in 1960 by the "Walmay" label (No. 101). The label however credits the artist as Charlie Morgan even though it is in fact Charlie Feathers.

In 1961 Charlie returned to record for the "Memphis" label and, even after 6 years, he still poured out the same raw rock-a-billy with "Wild Wild Party."

After his "Holiday Inn" release two years later, Charlie turned away from the industry he so dearly loved and didn't record for over 7 years. It should be pointed out at this time that Charlie Feathers has always been too nice a guy. Too many people have taken advantage of his kind, unassuming nature and used his enormous talents for their own prosperity. Even today, people try to convince him to record for them, but he refuses.

Since rock-a-billy has become so attractive to most collectors, naturally Charlie's discs bring very high prices. As a result, Charlie has had as many as eight releases bootlegged. In asking Charlie if this really disturbs him since he receives no royalties from the sale of bootlegs, Charlie says, "Not really. It's nice to know people get to hear my records and appreciate my work." What else would this man say? Because of the above, the "Pompadour" label was formed. From it, a number of unissued tracks recorded in the fifties by Charlie will be forthcoming with Charlie getting one third (1/3) of all income from the sale of his discs.

It would be nice if Shelby Singleton Corp. would release some of Charlie's material—no doubt they have. If S.S.S. doesn't have it, then Sam Phillips does and the market

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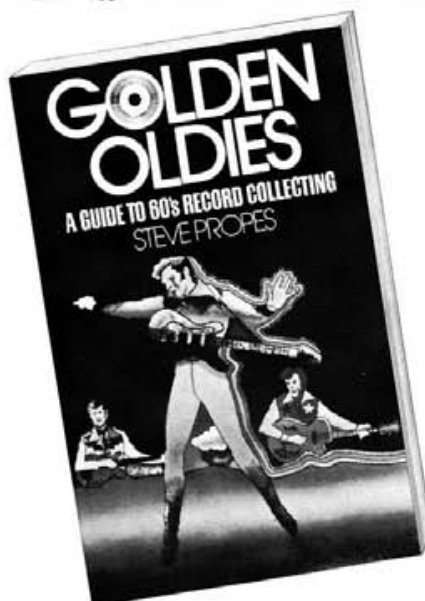
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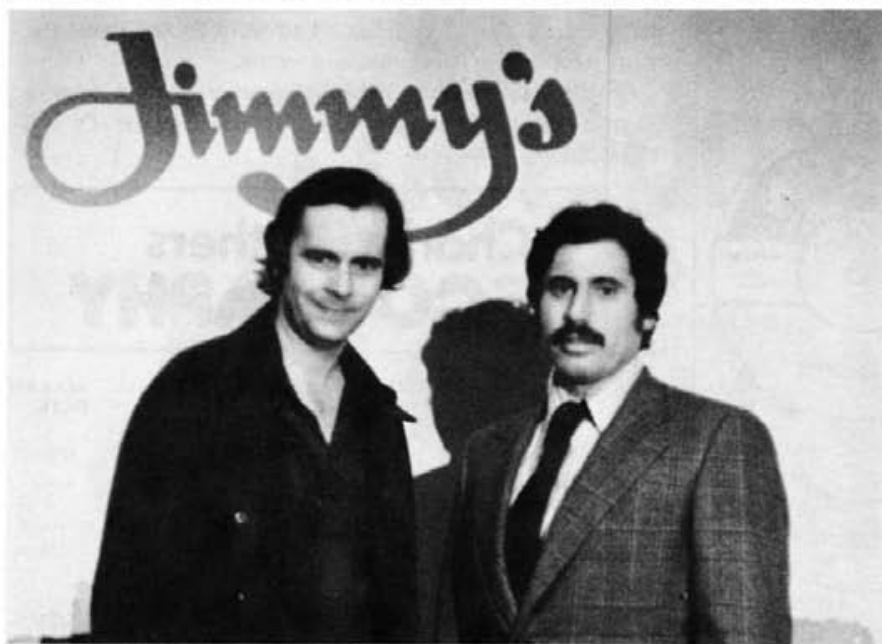
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# THE BULLETIN BOARD



## Jimmy's to Feature Summer Oldies Festival

Reminiscent of the 30s & 40s radio era when big band music was broadcast live from the ballrooms of the great hotels, and of the live backstage remotes by Alan Freed during the 50s, is the concept recently launched by Jimmy's, the elegant New York City watering spot and WCBS-FM. Jimmy's, co-owned by Sid Davidoff and Dick Aurelio, two high-placed members of the recent John Lindsay administration, and CBS-FM, the city's top rated oldies operation, have collaborated to place the station's popular DJ, Norm N. Nite, on stage in a nightclub atmosphere, introducing the top oldies acts, conducting interviews, playing records, and all this to be broadcast live each Sunday night from 8:00 — midnight. The audience at the club is invited to drink, dance, just sit and listen or to do whatever is their special method of best enjoying the music, and this atmosphere will prevail during the week as well as Nite emcees each evening's performance of the act which debuted on the live broadcast the previous Sunday.

What is shaping up to be the top showcase for oldies in the city this

summer kicked off with a party on Sunday, June 30th and is scheduled to continue through labor day. No longer do the wives and girlfriends have an obstacle to enjoying the music which in the past has rendered them temporary widows by oldies concert-type shows which they refused to attend. This sounds like great fun for all!



l-r: BBB's Ralph M. Newman, Norm N. Nite, Jimmy's 'Sid Davidoff.

The Jyve Fyve now on the R&B charts with ALL I EVER DO IS DREAM on Brut Records. Beautiful in-person group. Try and catch 'em. ● Gene Pitt is one of the few performer/collectors. ● Pookie Hudson, along with three of The Spaniels from PEACE OF MIND, have just re-cut that song for Canterbury Productions out of Gary, Indiana. How's that for coming full circle? See following column for label details. ● Although still performing together at concerts, Jay and The Americans are no longer recording as a group. Marty Coopersmith and Kenny Vance are now recording as a duo for Atlantic Records, while Jay Black is going it as a single and in clubs has new "Americans" behind him. ● The Persuasions recording for A&M Records — with music! Newest is a "live" album. ● The Five Satins are back again in the studios up in Stamford, Connecticut, recording their follow-up to VERY PRECIOUS OLDIES. No information yet as to titles. ● Did you know that Tony Middleton (Willows) sang lead on LITTLE MIRACLES with The Crests? ● Did you know that three of The Fantastics (now recording on Bell) were originally members of The Velours? They are currently living in England. ● Buzzy Willis (Solitaires) is now the Vice-President of R&B Operations for Polydor Records. ● Cecil Holmes (Fi-Tones) now an executive with Casablanca Records out in Los Angeles. ● Congratulations go out to The Dells and The Blue Notes who have been recording for twenty years and are still going strong. ● Did you know that Calvin Carter sang bass on The Dells' recording of OH WHAT A NIGHT. ● Sherman Garnes (Bass of The Teenagers) now doing a solo act. And he's good! ● Paul (7 LITTLE GIRLS) Evans now recording for Mercury Records. ● Ronnie & The Ronettes now cutting for Buddah. Current single I WISH I NEVER SAW THE SUNSHINE written by Ellie Greenwich, Jeff Barry and Phil Spector. ● Ron Holden (LOVE YOU SO) has just covered Vernon Green's record of CAN YOU TALK for Original Sound Records. ● Best wishes go out to Alan Lee and Les Moskowitz with their new Roadhouse Record Shop in the Washington, D.C./Maryland area.

— Marcia Vance

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continued from page...39

would never be more ripe than it is right now.

Presently Charlie's son, Bubba, is a great artist on his own. Watching Bubba is like watching Charlie twenty years ago.

In closing, Charlie Feathers is a strong man who seldom gets riled, he hardly ever has a bad word to say about the many people who have done him wrong.

Charlie Feathers has survived—because he is a man—a giant—a living legend—and the "Greatest Rocker Of All Time."

## Charlie Feathers DISCOGRAPHY

YEAR	RECORD NO.	TITLE	RELEASE DATE
1955	Flip 503 (also issued as Sun 503)	I'VE BEEN DECEIVED PEEPIN' EYES	4/30/55
1956	Sun 231	DEFROST YOUR HEART A WEDDING GOWN OF WHITE	1/4/56
	Meteor 5032	TONGUE TIED JILL GET WITH IT	6/23/56
	King 4971	EVERYBODY'S LOVIN' MY BABY CAN'T HARDLY STAND IT	10/6/56
	King 4997	BOTTLE TO THE BABY ONE HAND LOOSE	12/22/56
1958	Kay 1001	WHY DON'T YOU JUNGLE FEVER	6/23/58
1960	Walmay 101	DINKY JOHN SOUTH OF CHICAGO	7/10/60
1961	Memphis 103	WILD WILD PARTY TODAY AND TOMORROW	12/19/61
1963	Holiday Inn 114	NOBODY'S DARLIN' DEEP ELAM BLUES	4/10/63
1971	Philwood 223	TEAR IT UP STUTTERIN' CINDY	2/ 8/71
1973	Pompadour 231 (recorded 1956)	UH-HUH HONEY A WEDDING GOWN OF WHITE	12/31/73

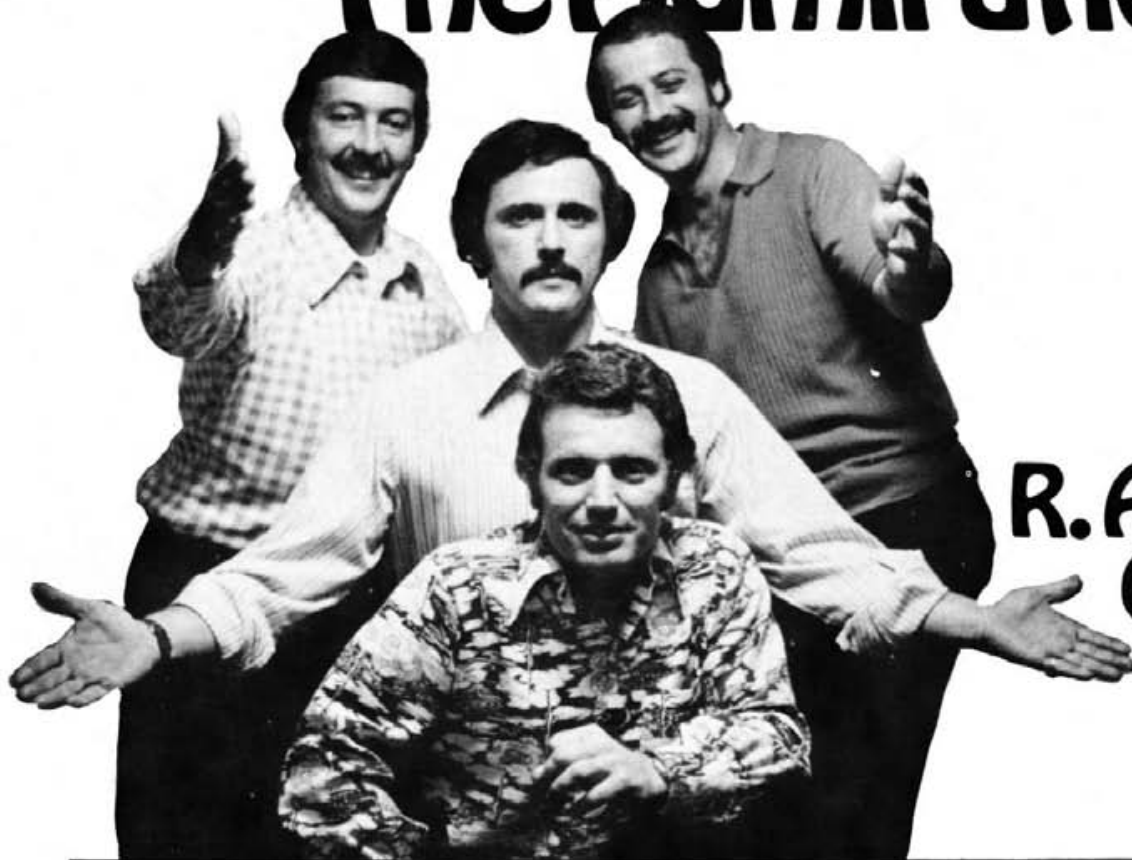
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# Why Did The Bells Stop Ringing For The Admirations?



by  
**R. Anthony Galgano**

When considering the history of Rock & Roll Music, one is struck by the fact that there were often groups which appeared to be on their way to certain success one month and had faded into seeming obscurity by the next. It didn't seem to matter whether the act was black or white, male or female; the identical story can be told a hundred times by merely interchanging the name of the group and the label.

As an example, I have selected the Admirations who recorded for the Mercury label. What was the reason for their rise to relative success and their rapid decline? Was it the group itself? The label? Bad management? One of these or a combination of all? In this article, I shall explore this question drawing upon information provided by John Mahlan and Joe Lorello, both

original members of The Admirations and presently singing together again in a re-formed group.

The Admirations are considered today one of the premier groups of the 1950s because of the extensive airplay they receive on the various oldies shows. THE BELLS OF ROSA RITA has appeared in several oldies packages and has been bootlegged, which would indicate a sizable demand. The original group which made this record was comprised of Joe "Cookie" Lorello (lead), Ralph Minichino (baritone), Fred Mastanduno (1st tenor), Lou Moschella (bass) and John Mahlan (2nd tenor) and they formed during early 1958 in the city-line area of Brooklyn (Liberty Ave. & Elderts Lane). Attending high school at the time and ranging in age from 15 to 16 years, they began as so many

other groups did by singing on area street corners, in hallways and in playgrounds. A visit to the local candy store confronted them with an advertisement for Admiration cigars, and a decision was reached to "borrow" the name. The Admirations, whose favorite groups were the Belmonts and the Flamingos, were doing local record hops and dances performing tunes recorded by these groups when they came to the attention of Jerry Meggett, assistant to Clyde Otis, the A&R man for Mercury. Otis was sufficiently impressed with them to sign them to the label and they were promised a recording of their original tunes BELLS and LITTLE BO PEEP. Joe recalled that it was February, 1959 when they were contacted by the Mercury people and asked to report to Fine Studies for the



Johnny-Louie  
Cookie-Diane-Freddie



OCT 1959

*The Admirations*



Louie ↘



Johnny ↗

Louie and  
Johnny at  
Coney Island  
with  
some friends

*Johnny  
Freddie-Cookie-Ralphie  
Louie*



OCT 1959



*Louie-Cookie-Ralphie-Johnny  
Freddie*

session. Somehow, they had envisioned recording in Mercury's large studio, but instead they were taken to a tiny studio in New York's Great Northern Hotel. The Admirations recorded their two songs as arranged by Billy Mure and each of the group members received \$50.00 for his effort (and no subsequent royalties!). After keeping these sides in the proverbial can for eight months and finally releasing the record in October, 1959, Mercury gave it very little promotion and consequently it received less than an overwhelming amount of airplay. The group made few personal appearances, the most notable a show with The Harptones, Passions, Moonglows, Robert & Johnny, Bob Knight Four, Capris with Scott Muni as emcee. After this limited success, The Admirations entered a period of inactivity when Mercury refused to record any more sides; the group disbanded and John joined the Army.

At this point in the story, I would like to digress for a moment and examine this situation. It would appear that Mercury, certainly one of the major companies at this time, was not adept at promoting or handling Rock & Roll and Rhythm & Blues acts. This is ironic in that they had on their roster one of the first true super-groups, The Platters, an act which they were reluctant to sign in the first place. Buck Ram had forced Mercury to sign The Platters as part of a package deal which brought the label the group which they were really pursuing, The Penguins (BBB, issue No. 6 outlines how ONLY YOU became a hit with absolutely no promotion from the label). The Diamonds and The Crew Cuts built their careers on making white "cover versions" of black-performed R&B hits as they began to move up the charts. Mercury did have The Ravens and The Penguins after their initial successes on other labels but failed to exploit this and allowed these acts to lose the momentum of their popularity. The Ravens did indeed later make a come-back on the Jubilee and Atco labels after leaving Mercury, but the Penguins never really were able to recapture their status as a hit act (see Penguins story, BBB, issue No. 7). Mercury also signed The Classics, released one record by them and never tried again. This group, of course, went



on to a million seller, TILL THEN, on the independent Musicnote label (Classics story, BBB, issue No. 6). The pattern continues with the Del-Vikings, who were signed to Mercury after the Dot hits, but Mercury never had a hit with them. The Danleers connected with their only hit ONE SUMMER NIGHT as did The Voxpoppers with WISHING FOR YOUR LOVE, both master purchases from the small AMP-3 label. A most popular oldie today, PLAY THOSE OLDIES MR D.J. went nowhere when first released and as is true of several of the other records mentioned; this one by Anthony & The Sophomores is more popular today than at the time of its introduction! Mercury actually developed a reputation because of its "one-record" groups and unfortunately for The Admirations, they were to become a part of it.

In any event, in 1961, the group reformed and added Joe Lorello's wife as a replacement for John Mahlan who was still in the Army, and Ralph Mimichino left to be replaced by Joe Mertens. The reformed Admirations, in

August of 1962, returned to Mercury(!) and four more sides were cut: HEY SENORITA, TO THE AISLE and two originals, IT HAPPENED ALL SO FAST, a slow ballad and REMEMBER THE DAY, an up-tempo tune. As these were arranged by King Curtis in the Skyliners style, featuring strings, the group felt that they would have sold well had they been released. Mercury, however, apparently did not agree and refused to issue them in spite of repeated requests by the group; not even an offer of money to buy the masters, which The Admirations pooled in desperation, served to change the company's mind. Needless to say, this situation led to the disintegration of relations between the label and the group, and The Admirations left Mercury, without the masters which they had hoped to sell to another company. Several years later, unbeknownst to the group, the label released TO THE AISLE b/w HEY SENORITA (Mercury 71883) which today is a highly sought-after collector's item. Among those searching for it are

the members of the Admirations who have never so much as seen a copy and would settle for a tape!

The attitude of Mercury records marked the end for a second time of The Admirations, who disbanded to seek their fortunes in other areas. Joe and Fred became sanitation men, John joined the police force and Lou works in construction. Ralph Minichino is deceased.

The remaining four members recently reformed the group for a third time and have made several "revival" appearances in the New York area. The Admirations are making one more go at success; we at BBB wish them the best in their future endeavors.

#### Notes on The Admirations' recordings:

The personnel on "BELLS OF ROSA RITA" was as outlined in the story, with the addition of Lou Moschella doubling as falsetto. On "LITTLE BO PEEP," Lou Moschella and Ralph Minichino reversed parts; Moschello sang baritone and Minichino bass and falsetto.

The group's second recording session produced four sides: "TO THE AISLE" and "HEY SENORITA" which were released back to back (see story), and two originals, "IT HAPPENED SO FAST" and "REMEMBER THE DAY" which were never released. There were two personnel changes: Joe Mertens sang second tenor and Dianne Salemme, who subsequently married Cookie Lorello and became a permanent part of the group, sang the falsetto part.



The Admirations today:  
J. Lorello, F. Mastanduno, J. Mahlan, L. Moschella

You're getting to be a big collector when you've gotten everything on your want list. That's the kiss of death.

You go through a complete discography of Rhythm and Blues from 1948 till the present and you have everything in it.

You pass up Chance Records in junk piles because you already have several of each, and what you really need are Shirley and Lee on Aladdin.

You pay another collector \$5 just to see what the original Parrot label looks like.

You're getting to be a big collector when you've figured out the name of a bird that's never been used as the name of a group.

You're completed your 45 want list so now you're gonna try to get "Tell The World" and "My Baby's Gone" on 78's just for the heck of it.

You have to buy two seats on a coast to coast flight to bring home all the stuff you bought while you were on the West Coast.

You rent a two bedroom apartment in Vermont in the winter and only one bedroom is heated, so you put your records in the heated one and you sleep in the unheated one. A true collector.

You're seriously considering renting space in a warehouse to store the stuff in your collection that you don't listen to that much.

You quite buying large quantities of food because you have no place it since half your refrigerator is already filled with records.

You're completed your want list so you Xerox your friend's want list and begin looking for the things he needs.

The Federal government is after you to pay income tax on the stuff you've sold from your collection recently.

You go through a stack of records you've had sitting in your closet for five years and you find a copy of "Tell The World" on the bottom.

You go to seances and try to persuade the group to bring back Allan Freed so you can ask him questions.

Specialty Records calls you up to see if you have a copy of something they need for an upcoming oldies album.

Val Shively calls you to ask you what label the Moonglows first record was on and what you think he ought to pay for it.

You've been into R&B so long that you begin to tire of it and begin to appreciate the McGuire Sisters.

You take your girl's picture off your dresser and replace it with a picture of Lee Andrews.

If you have to take your mother to bridge club and some records to a friend, you put her in the back seat and the records in the front seat so you can keep an eye on them.

You're really into R&B big if you never heard of the Rolling Stones until two weeks ago.

You hear other collectors making up names of fictitious groups like the Four Sepiatones, but the funny part is you really have a record by them.

You begin to feel people you see on the street are plotting against you because they have old script Jubilee stuff at home in their basement, but they won't tell you about it just to make you mad.

You tell your wife you're just looking for one more record and then you'll quit collecting and you start to believe that.

You really believe someday you'll quit collecting.

You're getting to be a big collector when you pay \$100 for a record and then you're afraid to play it, so you don't

You buy a tape deck, but you're spent so much money on your collection that you can't afford tape.

You spend so much time with your records that a diamond needle only lasts three days.

You spend all your time alphabetizing your records and you never have time to play any.

Your mother has been hearing your R&B for so long that one day as she passes your room she tells you she is beginning to appreciate the Five Willows.

You're considering quitting your job so that you can stay home all day and listen to your records.

You really wonder why your collection isn't listed as a national shrine.

You're considering junking in northern Canada because you've looked everywhere else.

You store your records in the closet and your clothes on the floor.

You're considering writing your congressman to have the name of the street you live on changed from Main Street to Sonny Til Memorial Avenue.

You walk down the street and pretend you're Fats Domino and you wonder if anyone will recognize you.

You're getting to be a big collector when you have nothing better to do than sit around and write these stupid things.

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GROOVES  
(really!)

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# Interview With THE DU-DROPPERS

by Marv Goldberg  
& Mike Redmond

Based on Interviews  
with Harvey Ray



The DuDroppers could do it all: From a bluesy pop sound through Rhythm and Blues to Rock and Roll. They were a more mature group than most when they formed in early 1952. The original members were: Julius Caleb (J.C.) Ginyard (Lead), Willie Ray (Tenor and Baritone), Harvey Ray (Baritone and Tenor), and Eddie Hashaw (Bass). Willie Ray was the

youngest at about 30; Ginyard must have been around 50.

The group had deep roots in jubilee/gospel music. J.C. Ginyard had had a long career extending back to the early 1940s. He recorded with The Jubalaires for Decca and King and then joined The Dixieaires around 1948. The Ray Brothers had been with The Southwest Jubilee Singers. (See appendix for personnel of The Jubalaires & Dixieaires.)

The DuDroppers would get together in the basement of Ginyard's apartment house at 149th Street and 7th Avenue in Harlem. There was a piano there and the new group practices until they felt they were ready to start a professional career. With the decade of experience that Ginyard brought to the group, they quickly attracted some attention.

Charlie Newsone became their road manager and arranged for most of their auditions. Paul Kapp, manager of The Delta Rhythm Boys, took over their management. (Incidentally, Kapp's brother Dave was later to found the successful Kapp Label.)

When they had only been together a few months, Newsone got them an

audition with Bobby Robinson of Red Robin Records. Red Robin generally had teenage rroups, such as The Mello-Moods and Vocaleers; The DuDroppers were a departure from the young groups which previously and subsequently appeared on the label.

After the first session, Eddie Hashaw left and was replaced by bass Bob Kornegay.

The group felt that Red Robin didn't have an adequate distribution network so Newsone got them an audition with RCA Victor around late 1952. The DuDroppers thus joined one of the major record labels, most of which were experimenting with the growing R&B market at the time.

Their first two RCA releases were hits — I WANNA KNOW was number 13 in Billboard's Top R&B tunes of 1953 and I FOUND OUT was number 39. The group itself was the sixth most popular vocal group of 1953, according to a poll by Rhythm and Blues Magazine. With the initial success of The DuDroppers on RCA, Red Robin released a second record by them in June of 1953.

The DuDroppers appeared all over



THE DU-DROPPERS: Front center — Willie Ray, Rear; left to right — Bob Kornegay, Harvey Ray and J.C. Ginyard.



the Country, including Canada and Hawaii. They played the usual Apollo, Howard, Royal, Rockland Palace, etc. — and the unusual — The Waldorf Astoria Hotel in New York City (their first appearance after joining RCA). They also played The Macombo and St. Maurice Hotel in Canada. When they played The Orchid Room in Kansas City in early 1954, Prentiss Moreland was sent to them for an audition. He subsequently joined as a fifth member; but only for one session (He does the Rudy West type lead on HOW MUCH LONGER). Later on, he sang with Billy Ward's Dominoes.

In late August, 1954, another fifth member was added — none other than The Ravens' Joe Van Loan (who was still singing with The Ravens). In September, Harvey Ray left and the group was a quartet once more. At this point a curious legal battle took place. Paul Kapp sold his personal management contract to Jack Angel of Herald Records for \$2,000. The DuDroppers' contract with RCA was due to expire in October, and Angel was ready to record the group for Herald, when RCA announced that it was exercising a one year renewable option clause in their contract. The controversy went on; but Angel couldn't prevail. However, he could, and did, stop Joe Van Loan from recording with the group (at this time, Van Loan was also recording with The Ravens on Jubilee). The DuDroppers finally got to record in April, 1955, and RCA came up with a new "secret lead singer" and witnesses present swear that it wasn't Joe Van Loan. The "secret lead" was "Carnation" Charlie Hughes, who would later sing with The Drifters. To make matters more confusing, Van Loan was still appearing with the group and Hughes was never a member — he was just used on the session (and can be heard as lead on GIVE ME SOME CONSIDERATION).

The DuDroppers were on their way to a Canadian tour when Van Loan suddenly left them cold to go back with The Ravens full time. Harvey Ray then returned and they continued the tour after which they did one final session for RCA.

At this point, J.C. Ginyard left to join The Golden Gate Quartet — he's still with them in Sweden. The Golden

Gate Quartet had recorded on several labels and also as The Dixieaires (not the group mentioned previously) on Exclusive in 1948. Ginyard was replaced by Roger Bowers of The Charioteers. Unfortunately, his voice was much higher than Van Loan's and it was felt that this completely changed the sound of the group. By late '55 or early '56, The DuDroppers had broken up.

Harvey and Willie Ray then got together with The Dominoes' Bill Brown, The Drifters' Little Dave

Baughan and Edna McGriff to form an unnamed group that was, alas, only together for a month.

In 1960, Joe Van Loan, Willie Ray, Bob Kornegay and Orville Brooks (formerly of The Jubalaires) recorded as The Valiants on Joy (LET ME GO LOVER).

To today's collector, The DuDroppers seem more "poppish" than most; but the difference is more in our minds than it was in theirs. Listen — and enjoy The DuDroppers.



Bob Kornegay, Joe Van Loan, J.C. Ginyard and Willie Ray.



THE VALIANTS, circa 1960: Seated — Orville Brooks; left to right — unidentified, Willie Ray, unidentified, Joe Van Loan, unidentified, Bob Kornegay.



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## The Du-Dropper DISCOGRAPHY

RECORD NO.	MASTER NO.	RECORDING DATE	TITLE	RELEASE DATE
Red Robin 108	3007 3008		CAN'T DO SIXTY NO MORE CHAIN ME BABY (BLUES OF DESIRE)	Mid 52
116	3028 3029		COME ON AND LOVE ME BABY GO BACK	6/53
RCA Victor 5229	E3VB-0506 E3VB-0507	2/17/53 2/17/53	I WANNA KNOW LAUGHING BLUES	3/53
	E3VB-0508	2/17/53	BABY DON'T LEAVE ME IN THIS MOOD	
5321	E3VB-1272 E3VB-1274	5/8/53 5/8/53	I FOUND OUT LITTLE GIRL, LITTLE GIRL	5/53
	E3VB-1275	5/8/53	TRAIN KEEP ROLLING ON	
5425	E3VB-1626 E3VB-1639	7/28/53 7/28/53	SOMEBODY WORK ON MY BABY'S MIND WHATEVER YOU'RE DOING	8/53
5004	E3BV-0509 E3VB-2288	2/17/53 10/7/53	GET LOST DON'T PASS ME BY	
	E3VB-1672	7/28/53	TEN PAST MIDNIGHT	
	E3VB-1673	7/28/53	MY THRILL GIRL	
	E3VB-2287-1	10/7/53	BALABAM (take 2 recorded 12/30/53)	
5543	E3VB-2288 E3VB-2491	11/5/53 11/5/53	MAMA'S GONE, GOOD BYE THE NOTE IN THE BOTTLE	11/53
Groove (RCA subsidiary) E3VB-2811		12/16/53	YOU'RE WRONG	
G-0001	E3VB-2812 E3VB-2982	12/16/53 12/30/53	SPEED KING DEAD BROKE	2/54
	E3VB-2813	12/16/53	DRINK UP (take 2 recorded 12/30/53)	
	E3VB-2982	12/30/53	HAD TO PLAY MY NUMBER	
G-0013	E4HB-3863 E4HB-3865	3/18/54 3/18/54	JUST WHISPER HOW MUCH LONGER	
	E4HB-3866	3/18/54	YOU'VE BEEN GOOD TO EVERYBODY	
G-0036	E4HB-4931 E4HB-4934	8/11/54 8/11/54	BOOT 'EM UP LET NATURE TAKE ITS COURSE	9/54
	E4HB-4933	8/11/54	IF YOU JUST DON'T LEAVE	
G-0104	F5VB-2942 F5VB-2943	4/1/55 4/1/55	GIVE ME SOME CONSIDERATION TALK THAT TALK	4/55
G-0120	E3VB-2814 F5VB-2940	12/16/53 4/1/55	I WANNA LOVE YOU YOU'RE MINE ALREADY	8/55
Groove EP's EGA2	F5VB-2943 E4HB-4932 E3VB-2984 E3VB-0506	4/1/55 8/11/54 12/30/53 2/17/53	TALK THAT TALK HONEY BUNCH I ONLY HAD A LITTLE I WANNA KNOW	5/55
EGA5	F5VB-5037 F5VB-5038 F5VB-5039 F5VB-5040	6/27/55 6/27/55 6/27/55 6/27/55	SMACK DAB IN THE MIDDLE THAT'S ALL I NEED STORY UNTOLD ROLLIN' STONE	7/55
Joy (recording as the Valiants) 235			LET ME GO LOVER LET ME RIDE	2/60

(We wish to express our thanks to RCA for their assistance.)

continued on page... 52

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# Interview with **THE CAROLS**

**by Marv Goldberg & Mike Redmond**

## **Based on Interviews with Tommy Evans**

Rhythm and Blues vocal groups of the 1950s can be put into three categories — by their success and popularity:

1) Groups which achieved some degree of commercial success at the time and which remain popular today with collectors. Such groups include The Drifters, Clovers, Coasters, Platters, Ravens and Channells.

2) Those which were neither successful nor well-known in their time; but which are popular today with record collectors. Examples are The Castelles, Marylanders, Heartbreakers, Gems and Charmers.

3) Groups which were relatively obscure in the 50s and which remain so today. Included in this category would have to be The Carols, who, ironically, recorded for a major label with national distribution (Columbia), and for one of the major R&B labels in the East (Savoy).

The aim of this article is to introduce The Carols and perhaps to generate some interest in this early R&B group. As was the case with many vocal groups during the late 40s/early 50s, The Carols evolved from a gospel group. They started singing together at The Unity Baptist Church in Detroit, where they were known as The Unity Baptist Five. The group was composed of: Tommy Evans (Bass, Lead), Richard Coleman (1st Tenor), William Davis (2nd Tenor), Wilbert Tindle (Baritone) and James Worthy (Piano and Arranger). (If the

name Tommy Evans sounds familiar — you're right. He's the extraordinary bass who later went on to The Ravens and Drifters; but more about that phase of his career later.)

During 1949, The Unity Baptist Five worked for Detroit's auto manufacturers; but had thoughts of making the transition from gospel to the emerging Rhythm and Blues field. Prompted by the success of The Ravens, the group started practicing Ravens' numbers using Tommy's rich bass lead.

At this point, The Unity Baptist Five became The Carols and began reading the "want ads" — listings of amateur shows. One in particular caught their eye — The Frolic Show Bar. Given the popularity of their model, The Ravens, and their own talent, The Carols won easily. They were kept on at The Frolic Show Bar on weekends and appeared for the munificent sum of \$4 per man per night. Not even in the pre-inflationary days before the Korean War, nor as a supplement to a salary earned from working on the cars, could four bucks each be justified. This is just another example of the treatment received by artists during this period.

Hymie Gastman, part owner of The Frolic Show Bar, became the group's first manager. In late 1949, he brought The Carols to New York for a week, where they appeared on television with Lionel Hampton on the "Calvacade of Bands" show. Also on the show were musicians Benny "BeBop" Carter, Sonny Parker and Curley Hammond. After the TV appearance, The Carols played The Baby Grand on Harlem's 125th Street.

While in New York, the enterprising Gastman got them an audition with Columbia Records. This resulted in two 1950 records for the recording industry giant that wanted to get into the R&B field where recently formed independents were achieving such success. However, Columbia didn't promote the records (and they weren't particularly well received by the trade publications) so The Carols on Columbia are extremely scarce today. As quickly as Gastman had got them to Columbia, he got them to leave it and they returned to Detroit, never coming East again.

The Carols then made appearances throughout Michigan, Ohio and Indiana and also played at The Frolic Show Bar frequently. Around 1952, Richard Coleman got married and left; he was replaced by Kenneth Duncan.

The Carols didn't record again for three years until Gastman arranged for them to record for Savoy in 1953. The four cuts were done in Detroit for the New Jersey based label. One record was released at the time. Recently MIGHTY LIKE A ROSE/CALL FOR ME IF YOU WANT ME were issued — CALL is a take-off on The Ravens' SEND FOR ME IF YOU NEED ME.

After the Savoy recordings, The Carols got a new manager — Al Green. At the time, Green also managed The Midnighters, LaVerne Baker, and Jackie Wilson, who was a member of a trio in Detroit because he replaced Clyde McPhatter in The Dominoes.

The close of The Carols' career came in 1954 when word reached The Ravens of Tommy's singing prowess. The



Ravens all came to the Frolic Show Bar to hear him; Jimmy Ricks walked out after awhile. After the show, the Ravens' manager, Nat Margo, explained to Tommy that they were having troubles with Ricks and were thinking about a replacement. About three weeks later, Margo sent Tommy the fare to join The Ravens in New York. At this point, their lead gone, The Carols disbanded.

In New York, Tommy was given a week to learn 27 Ravens' arrangements, including BEGIN THE BEGUINE, WRITE ME A LETTER, SEND FOR ME IF YOU NEED ME, THE WIFFENPOOF SONG, COUNT EVERY STAR and OLD MAN RIVER. At this time, the other Ravens were Joe Van Loan, Jimmy Stewart, and Warren Suttles. This group was together for about six months until Ricks returned in late 1954. Ricks was part owner of The Ravens and came back to do the Jubilee sides. Warren Suttles also left before Jubilee and was replaced by Louis Frazier.

However, after Jubilee, Ricks left for good and Tommy returned in mid-1955. Joe Van Loan left for a while to sing with The DuDroppers (although legal complications kept him from recording with them). Maithe Marshall then re-joined The Ravens as tenor lead for a month-long tour to Miami. Joe Van Loan came back however and The Ravens toured the Country playing The Orchid Room in Kansas City, The Apollo-Royal-Howard-Regal-Uptown-Regent circuit, and even Freeport in the Bahamas.

Around July 1956, Van Loan convinced Nat Margo to fire Jimmy Stewart. Evans and Frazier quit in protest, feeling that Stewart had gotten a raw deal. Van Loan then got his brothers, Jimmy and Paul, and bass David "Bootjie" Bowers to record the Argo sides.

About a month later, Tommy was walking down Atlantic Avenue in Brooklyn (an interesting coincidence) when he met Jimmy Oliver, The Drifters' guitarist. Oliver told him that Bill Pinckney and Andrew Thrasher had

just been fired from The Drifters and Tommy was immediately recruited to replace Pinckney.

Other groups that Tommy has sung with include The Drapers in 1963, The Floaters in 1966 and The Exciting

Changes in 1971. At the time of this writing (1/74), Tommy is all set to team up with Maithe Marshall, Leonard Puzey and Warren Suttles, to make The Ravens come alive again. We all wish them the best of luck in this venture.

## The Carols DISCOGRAPHY

RECORD NO.	TITLE (and Master No.)	RELEASE DATE
<b>Columbia</b>		
30210	PLEASE BELIEVE IN ME (43162) DRINK GIN (43164)	5/50
30217	IF I COULD STEAL YOU FROM SOMEBODY ELSE (THEN SOMEONE COULD STEAL YOU FROM ME) (43165) I SHOULD HAVE THOUGHT (43166)	5/50
Unreleased	I'VE GOT A FEELING YES I KNOW	
<b>Savoy</b>		
896	I'VE GOT A FEELING 50 MILLION WOMEN	53
Unreleased	MIGHTY LIKE A ROSE CALL FOR ME IF YOU WANT ME	

continued from page... 50

### APPENDIX A — PERSONNEL OF JUBALAIRES & DIXIEAIRES

1. The Jubalaires — Decca (1944-45) and King (1947): J.C. Ginyard, William Johnson, Theodore Brooks, John Jennings and George McFadden. Later on, Orville Brooks (no relation to Theodore), sang with them.
2. The Dixieaires — Continental, King, Sunrise, Prestige, Sittin' In With, Harlem: J.C. Ginyard (also their manager), Joe Floyd, Johnny Hines, Jimmy Smith and Abe Green (guitar).
3. Dixieaires/Golden Gate Quartet — Exclusive, Mercury, Et. Al. (1948): Clyde Reddick, Arlandus Wilson, Conrad Frederick and Henry Owens.

### APPENDIX B — NOTES ON THE DISCOGRAPHY

1. Note that RCA master numbers were assigned before the sessions took place: therefore, non-consecutive numbers could be recorded on the same date.
2. "BALABAM" was written by Leiber & Stoller.
3. Some of the musicians who backed up the DuDroppers were: Mickey (Guitar) Baker, Heywood Henry, Lloyd Trautman, Bud Jihson, Riff Ruffin, and Sam "The Man" Taylor.
4. The 4/1/55 session had Bob Rolontz as A&R man and Leroy Kirkland as bandleader.

**NOTE:** Although there is in existence a photograph of the Du Droppers which is captioned The Buccaneers, Harvey Ray has no knowledge as to why this occurred.

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Rick Nelson	Best	Imperial 9218 \$6	Hurricanes		
Roy Orbison	Rock House	Sun 1260 \$15	Belmonts	Acappella	Buddah \$6
Caesar & Romans	Memories —Hits L.P.	Del Fi 1218 \$15	4 Seasons	Christmas	Phillips \$5
Frankie Avalon	Christmas	Chancellor 5031 \$15	Beachboys	Christmas	Capitol \$6
Mothers of	Freak Out	Verve 5005 \$5	Animals	Best Vol. II	MGM \$5
Invention	(2 record set)		Deep Purple	Taliesyn	Tetragram \$6
Gene Vincent	Greatest Hits	Cap. 380 \$6	Deep Purple	Shades	Tetragram \$6
Brooklyn Bridge	2nd Brooklyn Bridge	Buddah \$4	Nice	Ars Longa	Columbia \$6
Jan & Dean	Gold Hits	Liberty 7248 \$10	Nice	Emerlist	Columbia \$6
Five Satins	Encore Vol. 2	Ember 401 \$10	Nice	Nice	Columbia \$6
Napoleon XIV	Coming to Take Me	Warner Bros \$6	Nice	Autumn-Spring	Chari \$6
Bobby Lewis	Tossin' & Turnin'	Beltone \$7	Sukiyaki	Kyu Sakamoto	Capitol 105 \$5
Shangri-Las	Greatest	Post 4000 \$7	Buddy Holly	Reminiscing	Coral 47526 \$20
Del Shannon	Greatest	Post 9000 \$7	Beau Brummels	Hit	Post 6000 \$7
Joey Dee &	Doin' Twist	Roulette \$4	Ray Charles	Hits—2 record set	ABC&Atlantic 731 \$6
Starlites				All His Hits	
Crests	Greatest	Post 3000 \$7	Beach Boys	Best — Vol. II	Capitol T2706 \$10
Johnny Crawford	Rumors	Del Fi 1224 \$5	Beach Boys	Party	Capitol 2398 \$15
Drifters	Last Dance	Atlantic 8059 \$8	Hollies	Bus Stop	Imperial 9330 \$10
Drifters	Boardwalk	Atlantic 8099 \$10	Hollies	Stop Stop Stop	Imperial 9339 \$10
Drifters	Biggest Hits	Atlan. 8093 \$10	Dion	Runaround Sue	Laurie 2009 \$10
Dion & Belmonts	Presenting	Laurie 2002 \$7	Frankie Avalon	Summer Scene	Chancellor 5011 \$8
Jerry Wallace	Greatest	Challenge 2002 \$5	Bobby Darin	This Is	Atco 115 \$8
Ronettes & Others	Xmas Gift to You	Philles \$6	Don Gardner &	Need Your Lovin'	Fire 105 \$10
Bill Haley & Comets	Rock Around Clock	Decca 78225 \$6	Dee Dee Ford		
F. Lyman & Teenagers	Teenagers	Gee 701 \$6	Reflections		
Assorted Groups	Teenage Party	Gee 702 \$5	Frankie Avalon	Reflections	Golden World 300 \$6
Moonglows	Collectors Showcase	Constellation \$5	Beach Boys	Frankie Avalon	Chancellor 5001 \$15
Johnny & Hurricanes	Stormsville	Warwick 2010 \$15	Kinks	Close Up	Capitol 253 \$15
Amboy Dukes	Best	Laurie 2002 \$6	Happenings	Kinda Kinks	Reprise 6173 \$15
Jackie Wilson	Favorites	Bruno. 754058 \$6	Elvis	Greatest Hits	Jubilee 8030 \$10
Chuck Willis	I Remember	Atlantic 8079 \$10	Fabian	Flaming Star	RCA 279 \$10
Bobby Rydell	Hits Vol. II	Cameo 1028 \$15	Shirelles	Hold That Tiger	Chancellor 5003 \$10
Paragons & Jesters	Paragons Meet Jesters	Winley 102 \$6		Remember When	Scepter 2-599 hits \$7
Buddy Holly	Story Vol. II	Coral 57326 \$10	Sun's	2 record set	
Buddy Holly	Giant	Coral 757504 \$6	Reparata &	Gold Hits	Sun 1250 \$15
Crickets	In Style	Coral 757320 \$10	The Delrons	Whenever a Teenager	World Artists \$10
L. Anthony &	Greatest	Roulette \$6	Linda Jones	Cries	
Imperials			Four Seasons	Hypnotized	Loma 5907 \$7
Chuck Jackson	Greatest	Wand 683 \$5	Four Seasons	Gold Vault of Hits	Phillips 196 \$6
Linda Jones	Hypnotized	Loma 5907 \$5	Animals	2nd Vault of Hits	Phillips 221 \$6
Limelites	Our Anniversary	Roulette \$7	Easy Beats	Animalization	MGM 4384 \$7
Patty Duke	Greatest	United Artists \$7	Lovin' Spoonful	Friday on my Mind	U.A. 3588 \$12
Eddie Cochran	Never Forgotten	Liberty \$10	Turtles	Very best of	Kama Sutra 2012 \$7
Beatles	Savage Young	Savage 69 \$10	Leaves	Greatest Hits, Vol. II	White Whale \$10
Beatles	Best Of	Savage 71 \$10	Brooklyn Bridge	Hey Joe	Mira 3005 \$6
(Pete Best)			Animals	Volume I	Buddah 5034 \$6
Beatles &	Beatles vs.	V.J. DX30-2 \$35	Diane Renay	Rising Sun	MGM \$6
4 Seasons	4 Seasons		Connie Francis	Navy Blue	20th Cent. \$10
Mothers of Invention	Rubin & Jets	Verve V6-5005 \$5	Dixie Cups	15 Hits	MGM 4167 \$10
Maxie Brown	Greatest	Wand 684 \$4	Chuck Jackson	Chapel of Love	R. Bir \$10
Freddy Cannon	Palisades Park	Swan 507 \$15	Every Brothers	Greatest	Wand \$5
Kinks	Kinda Kinks	Reprise 6173 \$10		Greatest Hits	Barnaby \$6
J. Lee Lewis	Gold Vol. I	Sun 102 \$6			
Aquatones	You	Fargo 3001 \$10			
Freddie Bell	R&R All	Mercury 20289 \$15			
& Bellboys	Flavors				
Beachboys	Party	Capitol 2398 \$15			

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# THE FOUR PHAROHS

## As told by Leo Blakey

### By DAVE ARDIT

Like the story of many 50's R & B recording groups, the history of The Four Pharaohs is one of complicated personnel changes and several name changes.

The original group which formed in Columbus, Ohio sometime in 1956, consisted of Robert Taylor, (later to gain fame as Bobby Taylor & The Vancouvers) 1st tenor, Morris Wade-lead, Bernard Wilson-bass, and brother Ronnie Wilson-baritone and lead on jump sides. The key to the group was Morris Wade; he was the one who helped form the group and the only one to remain with the group through several personnel and name changes until 1968. (By the way, some collectors have billed the group as Tommy Willis and The Four Pharaohs. Tommy Willis was a white sax player in the back up band.)

Robert Taylor went to East High School in Columbus while Bernard and Ronnie Wilson went to Central High School. Morris Wade went to both. The guys met through Morris and began playing at local hops around the city. By 1957 they had a manager named Howard Ransom who was a local Columbus businessman. At an out of town gig in Hamilton, Ohio, the group performed for Miss Dodds at a club she owned. Howard agreed to record the group for Miss Dodd's local label "ESTA."

Their first release was "Give Me Your Love" b/w "China Girl." Both these songs were written by the entire group with Bobby Taylor and Morris Wade providing the inspiration. After the group returned to Columbus, Howard Ransom, who owned the master, released it on his own label Ransom. Both labels released the record at the same time; however, if you are a collector freak, the ESTA label is the rarer of the two.

The group's second release in late 1957 or early 1958 was "Pray For Me" b/w "The Move Around." "Pray For Me" was inspired by Ronnie Wilson who dug Jerry Butler and his Abner recording of a "Lonely Soldier." Both have a military theme.

Between 1958 & 1959, Leo, who was not yet with the group, says The Four Pharaohs did some national touring and even performed at The Apollo. It may have been while on tour that the Paradise release of "Give Me Your Love" was issued. When I asked Leo about the release, he said he never heard of the label. He conjectures that perhaps Mr. Ransom met some reps. of Paradise while touring and agreed to lease the master in hopes of receiving national attention. This is only speculation though.

In late 1958 or early 1959 Leo *claims* that the group had one more record on Ransom, an original composition called "Is It Too Late" (which Leo says is the group's best effort) b/w a Turbans' song, "It Was A Night Like This." According to Leo, a mistake was made when the labels were pressed and the group was billed as "Introducing Morris Wade & The Manhattans;" the Manhattans being the back up band on the recording. I've never seen this record, but I'd appreciate very much hearing from any collector who might have run across it.

By 1959 Robert Taylor had left and Bernard Wilson had taken over as manager when Howard Ransom left for Los Angeles. The group picked up a bassman, Bob "Pee Wee" Lowery and a guitar player, Harold Smith. It was Harold who was now billed as King Pharaoh & the rest of the group, The Egyptians. While in Cincinnati performing, they met Sonny Thompson of King records, and recorded one





Left to right: Forest Porter (Lead of Supremes), Leo Blakely, Paul Moore, Harold Smith (King Pharaoh), Morris Wade (only original member from Four Pharaohs, & lead on all records, except jump sides).

more song called "By The Candlelite" b/w "Shimmy Sham" on Federal in late 1960 and early 1961.

It was after this recording that Leo Blakely joined. Pee Wee left and Ronnie Wilson left in 1961. The group now consisted of Leo Blakely, Morris Wade (only original left), Harold Smith on guitar, and two friends from Columbus; Paul Moore and Forest Porter.

Between 1961 and 1963 the group released no other records but continued to tour the country. While in Los Angeles in 1963 they again met Howard Ransom who along with Jimmy Turner had a record label named "NANC." Again the group changed its name. They were still hung up on Egypt, Pharaohs, and Kings because now the group was called The Egyptian Kings. They resung "Give Me Your Love" (which Leo claims is better than the original) b/w "Baby I Need Your Love" written by a friend of the group, Collin Brice.

I've never seen the record & I have only Leo's word but according to him, "China Girl" was not the flip. The members on the "NANC" recording were Leo Blakely, Paul Moore, Pete Oden, Morris Wade and Sylvester Moore on guitar who they picked up while on tour in Detroit. Leo claims the group had another recording on NANC—"School Days" b/w "The Move Around." He doesn't believe it was released.

In 1964 Pete Oden left and Paul Moore's cousin William Suber joined the group. They returned to Columbus in 1964 and continued to play club dates from 1964 till 1968. Leo says they signed with Way Out records of Cleveland but never did record for them. In 1968 the group disbanded.

## Four Pharaohs DISCOGRAPHY

1. Ransom 101 Give Me Your Love/China Girl 1957
2. Ransom 100 Pray For Me/The Move Around late 1957
3. Ransom 102 Is It Too Late/It Was A Night early 1958  
Like This (perhaps unreleased)

King Pharaoh & The Egyptians

Federal 12413 By The Candlelite/Shimmy Sham early 1961

Egyptian Kings

Nanc 1120 Give Me Your Love/Baby I Need Love 1963  
Nanc (Unreleased) School Days/The Move Around 1963

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Chubby's Folk Album — Parkway 7040  
Chubby — For Teen Twisters Only — Parkway 7009  
Chubby — Twistin' Around The World — Parkway 7008

Phillis XMAS LP — Phillis 4005  
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Shep & Limelites Greatest — Roul. 25350  
Al Hibbler — Greatest — Decca 75068  
Crests' Greatest — Post 3000  
Del Shannon's Greatest — Post 9000  
Shells Acappella — Candlelite 1000  
Marathons — Arvee 428  
Time Machine — 0L57 (4 Jays, Larks)  
Paragons Vs. Jesters — Josie 4008  
Marx Bros. Best — Decca 79168  
Buddy Holly's Best — Coral 757492  
Gene Vincent's Best — Capitol 380

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Mascots — Lonely Rain — King  
Del-Vikings — Come Go With Us (EP) — Dot  
Dovers — Devil You May Be — New Horizon  
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Mascots — Lonely Room — King  
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Gladiolas — Run Run Little Joe — Excella  
Swinging Hearts — Please Say It Isn't So — Diamor  
Twylights — Darling Let's Fall In Love — Rock'n  
Sunssets — How Will I Remember — Rae Cox  
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# SNEAKIN' BACK

## Pete Grendysa

One of the most prolifically recorded vocal groups of the forties was The Five Red Caps, a vocal/instrumental quintet who recorded for the Joe Davis labels of that era—Gennett, Beacon, Davis, and Joe Davis. Joe Davis gave little thought to the trials and tribulations of future discographers and a great deal of research remains to be done to sort out the maze of re-issuing and re-coupling that Davis perpetrated on his releases.

In style, The Five Red Caps followed the Ink Spots closely, including the high tenor lead and talking bass. This is not to say that they were blatant imitators. Their up-tempo tunes such as "Lenox Avenue Jump" and "Grand Central Station" are done in a style all their own. "Atlanta, GA," a cover of a pop hit, features an engaging "dark-brown" vocal by the bass, as does "Don't Fool With Me" and "I'm Crazy 'Bout You." Outstanding among their ballads are "There's A Light On The Hill," "I'm Going To Live My Life Alone," "I Love An Old-Fashioned Song" and the ethereal "In The Quiet Of The Dawn." As the listener becomes more familiar with The Five Red Caps, their apparent similarity to The Ink Spots diminishes. Likewise, it becomes more difficult to dismiss them as "pop." The group definitely deserves a place among the progenitors of the R&B sound of the fifties.

At this time, the personnel of the group is not known. Some time ago, Sal Passantino in one of his excellent columns raised the question "Are The Toppers (Savoy), The Five Red Caps, and Steve Gibson & The Red Caps related in any way?"

The Five Red Caps recorded for the Joe Davis labels during the years 1943-1946. Towards the end of this period, two members left the group and the remnant, as The Red Caps Trio, provided instrumental backing only for single artists on the Davis labels (e.g., Davis 7192, 7210, 7213, and Beacon 7201 by George "Bon-Bon" Tunnell, one of the original members of The Three Keys). The ultimate end of the group is unknown.

Meanwhile, the Toppers, also a vocal/instrumental quintet, was formed in New York and recorded for Savoy in December, 1944. The Toppers consisted of Emmett Matthews, soprano sax and vocals; Romaine Brown, Piano; Steve Gibson, guitar and vocals; David Patillo, bass; and Joe Jackson, drums. For comparison, the membership of Steve Gibson & The Red Caps as reported in December, 1949 was Steve Gibson, Emmett Matthews, Romaine Brown, David Patillo, and Jimmy Spriggs. Until the personnel of the Five Red Caps is learned, any connection between them and these other two groups will have to remain conjecture.

The Five Red Caps discography that follows is as complete as my information allows. Additions from the readers are needed and welcomed.



## The Five Red Caps

# DISCOGRAPHY

### Beacon

(silver-top, maroon label)

- 115 I'm The One
- ?
- 116 I Made A Great Mistake
- There's A Light On The Hill
- 117 Don't Fool With Me
- Mama Put Your Britches On

### Beacon

(black & light blue) AND/OR Gennett (gold-top, black)  
AND/OR Joe Davis (red and silver)

- 7115 I'm The One
- I Made A Great Mistake
- 7116 There's A Light On The Hill
- Don't Fool With Me
- 7118 No Fish Today
- Grand Central Station
- 7119 Just For You
- I'm Going To Live My Life Alone
- 7120 Words Can't Explain
- I Learned A Lesson I'll Never Forget
- 7121 Boogie Woogie Ball
- Lenox Avenue Jump
- 7123 Somebody's Lyin'
- Was It You
- 7125 Don't Say We're Through
- Destination Unknown
- 7126 The Tables Have Turned On Me
- Never Give Up Hope
- 7130 No One Else Will Do
- I'm Crazy 'Bout You
- 7131 I Was A Fool To Let You Go
- Thinking
- 7133 I'm To Blame
- Boogie Woogie On A Saturday Night
- 7136 My Everlasting Love For You

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NOTE: 7000-series records may be found on either Beacon, Gennett or Joe Davis. The Five Red Caps also had at least one 78-rpm album set containing four discs. Two of these discs are known:

*Davis* 78rpm Album No. 1  
side

5 Red Caps Ball

matrix 7127B

6 It's So Good Good Good

7126B

7 Thru Thick And Thin

7134A

In The Quiet Of The Dawn

7134B

The Toppers cut these sides for Savoy in December, 1944:

S5756 I'm All Alone

Savoy 646

S5757 I'm Living For You

Savoy 656, Regent 130

S5758 If Money Grew On Trees

Savoy 559

S5759 Palace Of Stone

Savoy 559

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# TIME CAPSULE

## Joe Marchesani

### "THE SUMMER OF '52"

#### HIT SOUNDS

Only "Have Mercy Baby," "One Mint Julep" and "In the Middle of the Night" remained on the charts from the last column. "Have Mercy Baby" remained as No. 1 from June 28, 1952 through August 9. Then it dropped to the number two position for one month, but returned to number one on September 6! It finally left the survey in early October after a 20-week run. The Dominoes had woven their magic again. The Clovers also did well during the summer of 1952. "One Mint Julep" continued in the top ten throughout the summer. "Ting a Ling" first made the charts on July 26 and, although never reaching number one it remained in the top ten for 15 weeks, reaching its peak in late summer and early fall. The Washington powerhouse had scored heavily once more. Baltimore's Swallows had their "Beside You" sneaking in and out of the top ten during the month of August. Then came a monster hit, "My Song" by Johnny Ace. During the summer, this unknown blues artist from Mississippi began an unbelievable rise to fame. Although just getting started during the summer, "My Song" was to become the biggest hit of late 1952. "Lawdy Miss Claudy" by Lloyd Price displaced "Have Mercy Baby" in the number one slot during late summer. After eleven weeks on the charts, it reached number one on August 9 and remained in the top ten until 1953—a great accomplishment.

#### NOTES OF INTEREST

July 5—

Rainbow Records, on a full scale drive for R 'n' B loot, added to its talent stable last week with the signing of the Miller Sisters, youngsters aged 8, 11 and 13, and the 5 Crowns, a new R 'n' B group.

July 12—

Sam Stiefel, owner of the Uptown Theatre in Philadelphia, is shopping around for top R 'n' B names. Sam will institute a stage policy at his theatre starting in September.

August 23—

Alan "Moondog" Freed, Cleveland's well-known R 'n' B deejay, threw another of his radio-promoted dances a few weeks ago at Summit Beach Ballroom in Akron. Stars were Charles Brown and the Clovers with Alan broadcasting a regular radio program from the ballroom. Paid attendance was 3,007 with a few thousand being turned away.

#### DISC DATA (New Releases)

JULY

Hold Me—5 Keys (Aladdin)

Moonrise—Royals (Federal)

I Live True to You—Larks (Apollo)

AUGUST

The Bump—The Cardinals (Atlantic)

There Is Time—The Heartbreakers (RCA)

#### RECORD REVIEWS

July 5—

"Mam'selle" - Ravens (Okeh 6888) (70 rating) - The Ravens do a quiet, but interesting job with this pretty tune of a few years ago giving the ditty a pleasant reading. Waxing was cut when Ravens were with Columbia. (Flip side, "Calypso Song" got a 75.)

"Ting a Ling" - Clovers (Atlantic) - 81 rating. An attractive, fast-tempo novelty item with a fine beat receives a rousing reading from the Clovers. Ditty explains why the gals make the guy's hearts go ting-a-ling. This side could catch loot. (Flip side, "Wonder Where My Baby's Gone," got a 84 rating.)

July 19—

"Hold Me" - 5 Keys (Aladdin) - 82 rating. The Keys take the oldie and give it a mightly strong performance with the lead soaring over the lyrics at a spirited tempo. The ork supports the group with a solid beat. A coin catcher. (Flip side, "I Hadn't Anyone Til You," got a 78.)

"Barfly" - Orioles (Jubilee) - 7- rating. The Orioles are not very exciting on this new weeper ballad, though the lead does an effective job. Side may get spins. (Flip side, "Getting Tired, Tired, Tired," got a 75.)

July 26—

"I Live True to You" - The Larks (Apollo) - 77 rating. A very pretty job by the Larks on an appealing new ballad featuring a fine lead job by Eugene Mumford. Could get many spins. A good disk. (Flip side, "Hold Me," got 79 points.)

August 30—

"The Bump" - The Cardinals (Atlantic) - 82 points. The Cardinals, with a new sound, do a top flight job on this new slow blues with an appealing melody. A strong side that could grab coin for the boys. (Flip side, "She Rocks," received a 79.)

# FROM THE SQUARE

## Louie Silvani

It's that time of year. Summer days are here, school is a fading memory, and love is in the air (or at least in the music). Many collectors go on trips, travelling around the Country in search of records. Since it is impossible to take your records with you, wouldn't it be great, at the beach, to press a button and ZAP! — hear some of your favorite sides? I firmly suggest this, not only as a means for extra pleasure, but as an added facet to your appreciation of the music. Your home is not always the best setting to hear all the various moods your collection has to offer. You'd be surprised how a record can be enhanced by a different setting, so give yourself a well-deserved treat and buy a cassette or tape deck, and go in style!

Speaking of sound reproduction, I mentioned a remarkable device called an *audio frequency equalizer* (\$200-250). Since then, I found out about less expensive models that are quite suitable and sell for about \$80. (note: these gadgets have been in existence for many years; but only in expensive "studio" models. The lower priced "consumer" versions are a few years old.) Now, some people tell me I should not have mentioned how it could enhance the sound on beat up 78's for fear that folks would keep their rare used sides, but it's worth it if you derive pleasure from my discovery.

In the last issue, I told the story surrounding the original writer of the classic tune *IN THE STILL OF THE NIGHT*. Well, I have met him in person. He's Bobby (Fish) Flores and fiction is now fact. When I described how I heard the rumor, he was quite astonished. During our conversation, I think I sparked a little of that R&B talent in his blood, because three weeks later, he was getting together a group called The Lovetones, which you'll probably hear in the near future. Thanks, Bobby, for producing a classic, with all due respect to my man Fred Parris, who sang *ALL MINE* acapella in his dressing room at

Fantasy East. I'm sure the Parris touch had a great deal to do with the song's unprecedented popularity; but we must give credit to talent that was unfortunately bypassed!

Who is the *Phantom*? Have you been getting some way out list in the mail, illustrated with pompadours and black motorcycle jackets? On our first meeting in Tonawanda, New York, I thought he was going to fly out of his '57 Chevy with a cape and mask (I kid you not). We didn't know each other; but planned a trip to the deep South in search of Rockabilly and R&B. Well, no matter what you hear, this cat is for real. He lives, talks, and eats the sound. He's the *Phantom* and he does wear a mask. He's currently preserving a vast collection of the pure white Memphis (a la Charlie Feathers) sound. This issue "Maniac of the Month" award goes to the *Phantom*. I never did get his name. If you ever meet him, ask him to play the guitar-sounds just like Feathers! So if you get obscene letters, don't get scared — it's the strangest rocker I've ever met — the "Phantom"!

While in my shop one calm Saturday afternoon, I was literally kidnapped by the legendary Kirk Roberts of California, whom I'd never met, but had heard a lot about. While my partner, Jerry (Minors) Farano was wrestling with some customers who insisted that Fabian was heterosexual, in popped Seymour Simon and Kirk. They easily persuaded me to join them in a ride to Passaic, New Jersey, where an oldies show was being present at a local theatre. The host and M.C. was Bobby Jay (Jeffers) of WWRL radio and a member of The Laddins (*DID IT, YES OH BABY YES*). A black MC suited me just fine; but I wondered if it would be a good show. I wandered backstage and did the usual "what's happening?" routine with about ten people who didn't know me. Pasted on one door was "Paragons and Chessmen". Just before I entered, someone opened the

door and said "Man, they ain't gettin' it together". I went in quietly and tried to be as inconspicuous as someone like me can. I drew some nasty glances ("Who is this guy?"). As they began pursuing their harmony, someone was talking and I yelled at him; but not too loudly. The mood seemed to change and they fell into that free flowing rhythm that comes naturally from all those years of hallway and street corner singing. After a while, all the guys left except the lead. To my amazement, he was from The Rocketones of MEXICO fame. He just loved to sing. After a few notes, The Chessmen chimed in and before ten minutes had elapsed, they had a version of MEXICO ready for wax. Too bad I didn't have a recorder! Then I walked in on The Fantastics, who recorded *THERE GOES MY LOVE* for RCA. Of the five members, only one was new and they were "fantastic". Most of the groups at the show had four or five members, unlike some groups who have appeared where two guys walk out of a five man combo (e.g. Solitaires). I got back in time to catch The Sparrows Quartette doing three songs, each with alternating leads. Their last song was *YOU CAME TO ME* and the audience (at least most of it) was spellbound as they gradually became intoxicated by the superb harmony. Many people gave them a standing ovation, shouting for more; but the great sax man, Jimmy Wright, came on. I'm sure Dom Delia felt great, especially after the second show. All I can say is that The Sparrows are a definite wonder of the R&B world.

Other groups there were The Bonairs (an all white group that really surprised me, to say the least); Dino and The Heartspinners, whom I know are capable of more; The Paragons and



Louie addresses R&B Society's recent meeting.

Jesters in an on-stage battle of the groups; Vito and The Salutations; and The Chessmen, who probably got together at the last minute. Only the lead was original and the background needed a lot more polish. People expected more from The Laddins. If you ever heard DID IT or YES OH BABY YES, they're almost fooling around, making a loose, unpolished sound. That's why they only had minor hits in the late fifties and early sixties. When Jackie and The Starlights sang, it appeared that Jackie's brother was doing lead. According to Joel Turnero, bandleader and arranger of many classic groups, Jackie has passed on. But, nevertheless, the groups did very well. I'd like to commend Stan Krause for helping to put together such a fine show. I regret missing a heavy show promoted by RTO Records of Staten Island. The weather was poor and I believe some financial loss was sustained, but I know that all who were there had a ball. I wish John Greco better luck in the future.

That R&B society you've been hearing about is now rolling. It's the first really large scale attempt to unite collectors and preserve the music. Dues are low, and for more info., write R&B, P.O. Box 1949, New Haven, Connecticut 06510. I hope everyone supports this effort, spearheaded by President, Bill Nolan, who has a lot of work on his hands.

In conclusion, I'd like to express my appreciation to Larry Parrish, who was the moderator of an informal R&B class at the Richmond Hill High School in Queens, New York. I walked in one night and really dug the relaxed atmosphere.



Larry Parrish (right, second row up) with R&B class.

Well, that's it. As Chuck Berry said, "I dig Rock 'n' Roll music". 'Nuff said!

continued from page... 7

**Federal.** So run down to the record shop to place your orders early as I am sure you want the deceased to be buried DEEP! Amen!

Frank M. Polosky  
Pittsburgh, Pa.

*The battle over bootlegs and reproductions vs. "originals only" rages on! This letter certainly represents the most unusual treatment of the subject which we have seen and we look forward to the response which this dissertation is bound to evoke!*

Ed.

Dear Editor:

I really dig your magazine. I think it's the best magazine I've ever read on Rhythm & Blues and Rock & Roll; you really have developed since your first issue!

I was wondering why you never did an article on the many Rock & Roll movies which were made during the 50s and 60s. Here is what I consider to be a complete list of these films and the artists who appeared in them. If I have left any out, please let me know as I would like to have a complete list:

**ROCK AROUND THE CLOCK:**  
Bill Haley And The Comets, Alan Freed and The Platters.

**DON'T KNOCK THE ROCK:**  
Halley & Comets, Alan Freed,

Little Richard.

**MISTER ROCK & ROLL:** Alan Freed, Chuck Berry, Laverna Baker, Brook Benton, The Moonglows, Frankie Lymon & Teenagers.

**ROCK ROCK ROCK:** Alan Freed, Teenagers, Moonglows, Little Richard, Chuck Berry, Flamingos and The Three Chuckles.

**JAMBOREE:** Louis Lymon & The Teenchords, Jerry Lee Lewis.

**BIG BEAT:** The Dell Vikings.

**ROCK ALL NIGHT:** The Platters  
**DON'T KNOCK THE TWIST:** Gene Chandler, The Dovells, Chubby Checker.

**TWIST AROUND THE CLOCK:**  
Dion, Chubby Checker, The Marcells.

I know that there are probably many I've missed and I would really like to read more about them in your magazine...

Michael Rose  
Valley Stream, N.Y.

*Scheduled for next issue is a most extensive article on R&R films and the artists. It contains all the films you mention plus many additional ones, as well as some mind-bending pictures! We hope you will enjoy this article, which has been several months in the writing.*

Ed.

## OLDIES SOUND INVADES EUROPE

**Dateline England:**

This week finds "SUGAR BABY LOVE" by The Rubettes in the number one position for the third straight week, complete with its shoo-wop-doo-wahs, screaming tenor and bass recitation. Another doo-wopper in the top five is "SHANG A LANG" by The Bay City Rollers and the rest of the chart is filled with up-and-coming songs in the classic 50s R&R vein.

This phenomenon is manifesting itself in other European countries as well and the American charts continue to abound with vintage material.

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# RECORDS IN REVIEW

## NEW OLDIES

### Singles

- **BOBBY — 0 3123**  
**"Save The Last Dance For Me" b/w "Ling Ting Tong" The Fabulous Persians**  
 An excellent job on this newly recorded version of the Drifters' biggie. Fine vocal and good harmony capture the feeling of the original. The "B" side is a solid outing on the Five Keys' classic which is rarely attempted these days. This one has everything—harmony, beat, music and a great bass rap for dessert! Could make a lot of noise if given the proper attention.
- **BARON 106**  
**"Scheming" The Warblers**  
 A choice early mid-50s sound. Moving ballad version of the song originally done by The Griffins.  
**"Love Me Baby" The Ontarios**  
 A typical 55-ish up-tempo jump, definitely worth a listen.
- **BARON 107**  
**"Cool Cool Daddy" The Chords (Washington, D.C. group)**  
 If you're into the deep, heavy stuff, this one is for you. Early 50s rocker is a vocal with guitar and is previously unreleased.  
**"I'll Never Fool My Heart" The Arrows**  
 Nice Ballad of same vintage as "A" side. Soulful lead gives his all.
- **ROADHOUSE 1021**  
**"I'm All Alone" The Earls (black group)**  
 Label reads "inspired by The Vocaleers." A basic ballad with guitar accompaniment in the early 50s style. Interesting point is the take numbers and rapping from the recording session left in.  
**"Good Lovin' Mamma"**  
 An uptempo number with the same basic ingredients. Practice session?
- **ROADHOUSE 1022**  
**"My Heart" The Ontarios**  
 A moaning ballad featuring vocal lead by James Best with heavy bass break by this little heard-of group of the early mid-50s.  
**"Sunset" The Serenaders**  
 Ballad mastered from 20 year old demo acetate. A little noisy but nonetheless worth having.
- **ROADHOUSE 1023**  
**"Feel Like Balling Some More" The Cap-Tans**  
 A strong early 50s jump by the Washington, D.C. group.  
**"I'm Seeking Revenge" The Heartbreakers**

A pretty side by this vintage group. Although a little noisy, it is the best of the current RH batch.

- **LOST CAUSE 100**  
**"Dreaming Of You" b/w "Let Me Tell You" The Five Shits (Formerly The Miracles)**  
 Good street corner type late 50s rocker backed with uptempo finger snapping version of The Nutmegs' classic is worthwhile unto itself, but the label alone is worth the price of the record! Basically a parody on an oldies re-issue label we all know, the label copy is hysterical to read and features a L.N.-type lamppost being worked over by a dog which apparently has not been walked for quite awhile! Get It!

### Albums

- **CASA GRANDE 4037**  
**"Happy Happy Birthday Baby" The Tuneweavers**  
 A "collector's edition" album of all the CG masters cut by Margo Sylvia and the group. Features the hit plus some of the very difficult to get sides. A great sampling of the Boston 50s sound, and some good vintage pictures in this attractive package.
- **CENTRAL 5018**  
**"Bobby Jay Presents The Laddins' Greatest Hits"**  
 Title is self explanatory. Most of these were not hits by any stretch of the imagination but sound like they should have been. Good listening. The extensive liner notes give a full history of the group and some interesting insight into the dealings of the record business.
- **CANDLELITE 1004**  
**"The Best Of The Dubs"**  
 This is not a collection of original masters as the title would imply but a concept album of Richard Blandon and the group featuring actual studio sounds as these new versions were recorded. The package offers all the songs for which the group is known and a couple of newer pieces, the outstanding of which is "Where Do We Go From Here," a strong ballad penned by the producer of the album, Wayne Stierle.
- **ROADHOUSE LP 5001**  
**"Candy Bar Boogie"**  
 An intriguing collection of 23 sides featuring a potpourri of groups, not the least of which is Smokey Robinson at the age of 15 backed by a group (not The Miracles)! Also, The Fascinators (Blue Lake and Your Copy), The Serenaders, The Parakeets and many others. A must for every group collector.

Those wishing to submit records for review  
are invited to send them to:

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# ROCK 'N' ROLL AS



# A WAY OF LIFE

**Wayne Stierle**

It's the late 1950's. That curious period in history, unlike any other, where an unknown singing group might hitch a ride on a big tour of rock n' roll acts. They might fill-in at half-time, or they might sing outside the theatre to attract attention, or sometimes they get a chance to open the show. Funny thing about groups in the 50's is that they always expected that "hit" to be lurking around the next corner. They really did. Small wonder, since guys all around them, including local friends were making it every day. (Well, it seemed like every day, but then, once in five years is often when a friend of yours who can't sing as well as you is getting his voice played over the radio. The radio!!! And when he shows up back in the neighborhood, broken down and flat busted only seven months later you chalk it up to his poor ability to handle it. It can't be the record business itself. Can it?)

It's cold and dark at five o'clock in the morning. The fog is near freezing and the world seems to have died some time ago. Here at the pre-arranged corner we see our five friends who together make up what they consider to be a damn good group. It doesn't seem like anyone agrees yet. We'll call them by the part they sing, rather than change the names. (You have to protect and innocent and the guilty in a saga like this.) The bass says to the tenor, "Hey, man, are you sure this is a real gig, I mean, hey, we're freezing out here!!! . . . ." Tenor looks annoyed, thinks, and says, "We get \$1,000, and you better believe that's real. Look here, if the bus don't show up we only lost a few hours of sleep, so what's the fuss anyway?" The bass shrugs it off and mumbles something about the \$150 apiece they had to lay out for outfits they would never have bought yet. "Just a sec," the lead breaks in, ". . . If we gonna make it like a real group, then we gotta think and act like a real group, not like a bunch of hoboes that get together and sing everytime they come up with a bottle of red-eye." The bass perks up at this big of wisdom . . . "Yeah, man, like right now I think I'm Mr. Gregory . . . so where's my bread for last week at the Apollo?" "Fool," says the lead voice, kicking the parking meter. The bus rolls up as if in answer to the kick.

The five travellers to the emerald hot dog stand in the sky pile on the touring bus. Once they hang up the uniforms, they are ready to mingle with the "stars." Ready to begin their trip to the top. Ready to make money and fame. The bus is filled with members of the band and a few guys who carry grips, along with one little cat who is solely responsible for the lights and the sound. (With all the

screaming for the big acts, who needed sound?) Even the band leader and the semi-famous sax man aren't here. Well, it's agreed out of desperation, they're all going to the same place, so what's the difference? They have to move their uniforms onto their own seats to make room for the drums at the next stop. The sun cuts through the haze bringing with it the dull headache of a bright day on a bumpy old bus still smelling of last weeks whiskey. The view from the window is that of miles upon miles of junk yards piled with actual mountains of discarded cars. The four-wheeled dreams of some poor guy with \$200 to his name, all gone sour, and like those cars he's been thrown on the junk-heap of life. It's glamorous touring with a rock n' roll show.

The bus thumps to a halt somewhere in what we laughingly call the midwest of this country. The slums look the same as back in the city, only the people look a little more beaten down by day to day existence than they do in the vibrant big apple. The piles of garbage smell the same. Even to our would-be stars.

Finally it's show-time. The curtain raises to a full house of excited kids. There's no way at this point of telling where you are. The sea of faces all look the same from any stage. They all call out to the stars with the same song titles, over and over, and over again. The same moves and prepared notes evoke the exact same response from each crowd. It's like when a great movie plays, only here the actors travel within the film, to be let out for five shows a day, or whenever needed for some use the promoter-d.j. might find of advantage to himself. Other than this, the d.j. doesn't talk to anyone, except the truly big acts. The ones that still are around today, or would be if they weren't dead from one too many of these shows. On the third day our group gets to open the show on an unusually slow day, probably due to it being mid-week in the rain. The band has no "charts" for them, so they chip in \$50 from their pockets to the semi-famous sax man, who then gets the drummer and guitar man to play for them. The sax man sits in the wings with his bottle, and their fifty bucks. But it's their "big break," so why argue? After an over-zealous "opening" song it's the "B" side of their record, (they've got one 45 out on a small label, but it's not on the air in the city), then into the "A" side. Back to the bus, no stardust rubbing off on their shoulders. "Hey," says the baritone, "How come those kids dug our flip side so much?" The group just looks puzzled. On the seat in front of them an issue of Billboard shows that "B" side at No. 57 on the charts and climbing steadily. But they don't read Billboard.

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They split a fifth and wait for the "break" in the next town. And then the next one.

As the bus dumps them back where it got them the big d.j., "friend of everybody," informs them \$500 has been deducted from their \$1,000 for his "tour expenses." The \$500 remaining will be sent to the record company within 60 days. Goodbye, good luck, it's been a ball. The bus door slaps shut and the sickening gray fumes from its exhaust envelop the group. The record company people, the main ones, are on vacation. Four months later they find that there's no \$500. The company claims they never got it, and anyway, it was a "promotional expense." The record gets played in their city and they don't wanna work again until they see some money. They'll hold out, now they're finally making it. One night the d.j. friend introduces them on his t.v. show with their big hit record!!! Five total strangers standing there, on television, lip-syncing their record as tho' it's theirs!!! The company says it's a re-recording (which it isn't), and they (the company), own the group's name (which they do). And why don't you call us sometime if you ever come up with another song?

This is one group you won't see around any revival show today. The band kept on trying, he was good, very good, but somebody in a bar shot him in the back in 1960. The bass got the chair for a triple murder somewhere in Florida. (They said he was mad-dog killer.) No one knows how the baritone died, and the other two are either dead, or wish they were. Last week their record was voted into the top 50 great "all-time" songs of the fifties. Isn't it nice to be remembered? Well . . . isn't it?

WAYNE STIERLE

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# A GIRL(!) RECORD COLLECTOR ? Marcia Vance

Oldies record collectors are a strange breed! For one thing, they all seem to be males. (and many of them automatically put down any female record collector as a "know-nothing") After collecting for many years, longer than your average male collector, I have discovered that the percentage of female record collectors (as opposed to males) is very tiny — which I find amazing.

Twenty years ago, Alan Freed came to New York, bringing with him (for my friends and I), a "new" type of music. Until then, my radio listening and record buying consisted of sounds by The Four Aces, Tony Bennett, Guy Mitchell, etc. (This is not to be misconstrued as a put down of these artists for I am still today an avid Tony Bennett fan — along with quite a few other "pop" artists of that era.) It is just meant to state that until 1954, I was thoroughly indoctrinated in this type of white "pop" sound. I liked that music, and probably would have gone on liking only this music for a while longer; but in the fall of 1954, a friend called me one night and said "you have to listen to this new disc jockey". I discovered the "new" music that night and from that moment on, it was mine. The excitement I felt then is still felt today upon hearing an "old" record for the first time and liking it. Although many people look down on Alan Freed, I personally feel that many of us owe him a great big thank you for first exposing the white market to Rhythm and Blues music.

My feelings about the music became very intense — much to the horror of my parents and to the amusement of my girlfriends. Forget the guys — they only cared about a song if it was slow and they could get a girl to "fish". In Brooklyn, the "fish" was danced very slow and close together. We also had a dance called "The Grind" — ten times more erotic than "The Fish"; but only for steadies. Our favorite record to "Grind" to was GONE GONE GONE by

The Hearts. Now, some of you male collectors may take exception to my statement about guys only caring about a song if they could dance slowly to it; but this was the type of guy I knew in Brooklyn way back when, and I still would be inclined to believe that guys are the same everywhere. Today, I see male record collectors differently and I can see no comparison to those guys of yesteryear.

Alan Freed's first show at the Brooklyn Paramount — I dragged some girlfriends with me, along with bags of sandwiches and sodas so that we could stay in the theatre all day. We sat up close to the stage and for the first time, saw our favorite performers in person. The outfits and choreography were fantastic. The visual affected me almost as much as the audio. I sang, clapped, hummed, stamped, and cried. And even danced in the aisles till the cops made us sit down or get out. Any emotion that could possibly be felt, was experienced by me during one of those shows. As my love of the music grew, so did my travelings and I soon found that almost every week, I was up at The Apollo Theatre in Harlem. Acts that played no other local place, appeared at The A]ollo and when I couldn't find anybody to go with me, I went myself — especially on Wednesday nights for the Amateur Show. None of us who saw those acts realized that most of them were also teenagers and that very few of them would make any money. We were too impressed with the "stars" on the stage.

From the minute I woke up in the morning, the radio was on. From the minute my parents woke up, it was "Shut that noise off" and worse. I finally got a job afternoons while still in High School — in a record store - no pay - just records — and I was thrilled.

The years progressed - my taste in music did not — at least to any degree. It was still basically back in the 50s. If I put on a record that I associated with

someone, I'd think "whatever happened to"? Most songs though, hold no memories. Only make me feel fantastic (and much younger). The slow songs usually make me feel warm and calm — a natural high. Or sometimes even sad. The fast songs make me want to get up and dance (even if I'm alone). To give you an example - about a year ago, I first heard LETTER TO AN ANGEL by The Five Shillings (Decca). The record totally destroyed me! Even though the words had no special meaning to me, the anguish that the singer appeared to be feeling, got to me. For all I know, the singer could have cared less about the song; but he made me believe that he was feeling the hurt clear down to his toes.

For years, I played records by many favorite artists, never dreaming that the day would come when I would meet many of them. During the past two years, I've had occasion to spend time with many of the performers whose records I used to dance to and sing along with. Most of them have been delightful, some stand-offish, some cool, one sad, and one frightening (I was lucky to get out alive). But the greatest of all was a phone call — unexpected of course — from Pookie Hudson! Believing the call to be a joke, I said some pretty embarrassing things to the guy on the phone; but then discovering that it was truly Pookie, I flipped. The call was in response to a letter I had written him. He was planning to be in New York the following week at a show and we agreed to meet at the theatre. The meeting was wonderful; but the high point came when he walked out on stage and started to sing. He was great



Pookie Hudson  
with BBB's Marcia Vance

## FILMS: The Lords Of Flatbush

As a result of the Rock & Roll Revival, there have been a number of films released dealing with the 1950s and the music of the era. While most of them thus far have been fun and have had some valid things to say, none as yet has really captured the street culture from which Rock & Roll music was born. When we heard of the imminent release of "THE LORDS OF FLATBUSH" and the super-hype which preceded its premiere, we sincerely hoped that this would finally be THE movie. In no way were we prepared for the hollow, disgusted feeling of having been totally ripped off which accompanied the viewing of this film.

"Lords" was filmed on location in an area of the borough which died-in-the-wool Brooklynites do not even consider as part of Flatbush(!) and it throws us, in no organized fashion, into the lives of a few typical hair combing, black-leather jacket wearing, motorcycle riding, very middle class "gang members" and their girl friends whose only purpose in life seems to be

to con a bunch of unemployed, almost high-school graduates into marrying them. Those seeking some insight or memories with respect to the street gang life of the 50s will find a bunch who never fight with anyone, occasionally harass their teachers in school and spend most of their time breeding pigeons and talking about a car they would like to steal. There is no individual in this group that you get to know well enough to love, hate or give even the remotest damn about. As for the music, if one can be gracious enough to call it that, there isn't as much as a single vintage piece in the film and the original score sounds like it was done by Mantovani's younger brother! The only glimpse of "street corner" type singing which we are given occurs in the booth of a soda fountain as the rough, tough pigeon breeder leads the group through a Four Lads reject (another original gem penned for the film).

To come very quickly to the point, do not be misled by the advertising; if you want to hear some good music or get into the 50s street scene, save your money, stay home, play some records and rap with your friends about the good old days. Perhaps some day a film will be made which will do justice to the

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twenty years ago (is it possible so much time has gone by?). Today, unbelievable as it may sound, he's better than ever! Watching some of the "oldies" performers is almost like going back twenty years. Most of them look younger than they did in the 50s and most of them are as good — if not better at singing — then they were then. All the motion that was felt at those early shows is still felt — perhaps not as deeply; but it's there and it's good!

One thing that puzzles me though, is that men are not supposed to be the emotional or sentimental sex. But oldies record collectors are men and you know there is no one more sentimental and emotional than a record collector!

subject. Only if you are the type of person who gets into fistfights defending your beloved Brooklyn, and you think that you will jump up and down for joy if you see its hallowed streets and buildings on the silver screen, could we remotely suggest that you see this film. Otherwise, it is our recommendation that you run in the opposite direction from any theater displaying "THE LORDS OF FLATBUSH" on the marquee.

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# BOOK REVIEW

Tom Bingham

## The Rockbooks Series

Perhaps the best set of books on individual aspects of the history of rock 'n' roll is the MacMillan/Collier Rockbooks series. It was originally released by Studio Vista in England in 1971, and came out in the U.S. in late 1972. Though not exactly neglected by the American music press, there has been to date no in-depth analysis worth of the series' content. This review essay is intended as a first step toward that goal.

The first four books (on The Who, Buddy Holly, The Drifters, and Motown) are attractive, inexpensive (\$5.95 cloth, \$1.95 paper), and easy to find. Edited by Phil Hardy, the books contain 50-60 well-chosen photographs and, except for the Motown entry, have thorough discographies. Thus, they serve as research text, subjective analyses, and souvenir books for fans at the same time.

The most impressive of the four books is also the one which will no doubt have the least interest for the average r&b fan—Gary Herman's *The Who*. Like Bill Miller's *The Drifters*, it does more than merely trace the career of the group and offer well-grounded value judgments. Herman discusses, in easily understandable sociological terms, the history of the Mod movement in England, relating it to The Who, the best-known and longest-lived Mod group. Not only were The Who themselves Mod, their early music was a direct result of their Modness. Musically, they represented the chaos and frustration of the Mods, both in formlessness (by conventional pop standards) and in socially outrageous violence. Lyrically, Pete Townshend's songs reflected and quite consciously commented on the social values and aspirations of the Mods. (The parallel to the American 50's should not go unnoticed.)

Mod as a movement was a brief phenomenon, but the rise of The Who was not so easily truncated. The group continued to develop and mature. This growth is not so much documented by Herman, as discussed by topic. That is, we are not given a chronological step-by-step survey of the group's development, but different facets of the group's musical outlook are examined separately, with a discussion of the internal growth of each facet.

After we leave the Mod period, Herman's discussion suffers for one main reason. His analysis past this point is highly imbalanced in favor of explanation of the reasons behind and significance of Townshend's lyrics. While it is true that those lyrics were often highly unique, it is equally true that the musical aspects of Townshend's compositions and the group's execution of them are at least as important as the words to these songs. Indeed, one of the most commendable things about The Who's work is the appropriateness of music to message. Herman does acknowledge this fact (see, in particular, pp. 114-116 on "I Can See For Miles"), but chooses to concentrate on the message to the detriment of the music. In fairness, the music of The Who, while often complex and innovative, is not hard to understand, while the perspective of the lyrics

has never been so well explained.

Thus, the only real fault of the book is an omission, not a defect of what is included. In all other respects, this is one of the very best analyses of the work of a single group or artist ever published. In structure, viewpoint and execution, it should serve as a model for future authors. It is, of course, indispensable for Who fans; to all others, it is highly recommended, as understanding of a musical artist or trend is often accompanied by increased sympathy for the music.

Dave Laing's *Buddy Holly* is only very slightly less worthwhile. The reason for this is that most Americans are no doubt more familiar with the background and musical accomplishments of Buddy Holly than they are with the Mod phenomenon. Therefore, Laing tells us less that we don't already know than does Herman.

Laing opens with a very valid observation. One of the main reasons Holly (and Buddy Knox, Jimmy Bowen, etc.) developed so differently from Sun-style rockabilly is that while the Deep South-bred rocker was highly influenced by both white and black music of the day, the West Texans came from an area where C&W was the only available source of non-classical music. R&B was almost totally unknown in the area. Of course, as Laing makes clear, after Holly had done the Buddy and Bob recordings, he did come into contact with R&B and recorded several tapes of R&B hits.

The reason we are able to trace Holly's development from typical 1954 Country and Western (though I personally feel the Buddy and Bob records are much better than Laing makes them out to be, if judged by country standards of the day) to one of the most unique rockers ever, is the simple fact that where other early rock stars who hit big with their first or second records. Holly did considerable recording before the Crickets hit with "That'll Be The Day." Thus, Holly was not stuck with a certain early style and could grow and mature as an artist. Eddie Cochran and Johnny Burnette come to mind as exceptions.

Laing traces that growth, pointing to Norman Petty as an important factor. I do believe, though, that it is false to state, "The main difference between the 1956 Holly and the 1957 Holly was, in fact, Norman Petty" (p. 39). The main difference was, in fact, one year; one year of development as a writer, as a guitarist, and most importantly, one year's growth as a singer. Petty's role, however, should not be underestimated.

Laing also discusses the Crickets' career after their split with Holly, and includes a short chapter on Holly's influence. He feels that Holly would have developed further and would have retained popularity for several years. It's a nice thought, but I seriously doubt it. His career was sagging badly at the time of his death. It seems to me that the records with strings were as much a desperation move to revitalize vanishing popularity as they were an attempt to broaden Holly's musical approach. Remember, this was an era not noted for its resurgent comebacks; a singer or group was milked for his commercial worth and then discarded with little or no chance to regain top positions once held. The only way to keep a career in high gear was to continuously churn out hits. It would seem that once Holly's career hit a barrier, it would be stopped, perhaps struggling for a while, but eventually brought to a standstill.

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phases including Islam with Malcolm X. I studied everythin' an' didn't come to any conclusion as to what I wanted to be but my beliefs are in Islam more so than in Christianity which, at that time—Christianity in Texas was jus' y'know—everybody was jivin' man—they were—this church but everybody was, y'know all the rich were there. So the moral of my story is I didn't get any good Christian tunes under my belt. I used to sing in church when I was very young but they were straight such as "The Old Rugged Cross" an' like er—no Aretha Franklin feelings—so the blues was always somethin' I preferred. I love the blues. Roy Brown was a great favorite of mine. Charles Brown was another an' we had small bands then like er Mr. "Cleanhead" Vinson. Eddie "Cleanhead" an' Ray Charles came along at that time—he influenced me. An' later people like er—he's from Mississippi—only plays guitar an' sings deep down South blues er—Muddy, he influenced me. S'funny thing I was interested in—not screamin', not gospel blues like the James Brown thing. I never liked anybody screamin' y'know. I liked the deep feelings in blues an' the troubles that people have from the blues—y'see the black man was singin' the blues becos' he was down an' er he had no freedom in America. He had no—nothin' to do but make up words an' sing lyrics of—about himself. So blues is sorta folk-lore black to me—that kind of blues it was like 'Hey man, I'm so depressed y'know I'm so down that—that I wanna let this out an' tell the people how I feel. Most of the tunes that we bin cutting are not as bluesy as they should be—in fact, the're semi-blues that we were doin'."

Late-comer to The Robins, but a founder member of The Coasters, Carl Gardner was born in Tyler, Texas in 1928 where, gospel excepted, he heard and enjoyed a rich and surprisingly eclectic variety of musical styles. Carol, one of his two sisters, preferred opera and now makes a living as an operatic singer in New York. While Carl found blues more to his liking, the popular hits of Hoagy Carmichael, Nat King Cole and Billy Eckstine had an indelible impact. The now declining Texan big bands, including Milt Larkins band in which Eddie "Cleanhead" Vinson sang, featured not only blues based arrangements but a heavy sprinkling of current hits; "Old Buttermilk Sky," "I'm In The Mood For Love," "The Very Thought Of You" and others which, with a little imagination, became an easy vehicle for a personal blues interpretation. Carl Gardner has remained a repressed dance-band vocalist to this day:

"The guy I used to sing with had an all school-teacher band, everybody could read well an' everythin'. I was playin' drums then, best to my ability, er I was singin' the blues an' playin' the drums at the same time. Another guy we used would sometimes come along an' I'd get off the drums an' get up an' sing tunes like "Mona Lisa," "Stardust" an' er "Serenadin' the Blues"—tunes like that. It was LaSalle Gunther's band. We had eight or nine pieces an' we played all over Texas mostly for the real elite. Where I came from there was millionaires in my home town, mostly rich, white oil-well people. I was only about sixteen or seventeen then—playin' drums and singin'—but I must have been picking up like—oh thirty, maybe forty dollars a night.

An' I was good at it. I do the blues very well but y'know I sing pop much better becous' I er—the pop field has always interested me such as 'Stardust' an' things like that."

Lasalle Gunther's band worked in and around Tyler at night while Carl worked in a department store during the day. A German classical pianist who had trained his sister, taught Carl the rudiments of musical theory and gave him a hundred popular songs to learn by heart. By 1951 he was sufficiently professional to move to the West Coast and approach name bands. Arriving in Los Angeles, Carl hung around the 5-4 Ballroom on 54th and Broadway and smaller clubs on Western Avenue, continually asking each and every band if he could do a number with them. Putting his face around had initially good results when the combo of jazz pianist and Dootone recording artist, Carl Perkins, backed him on several gigs at which Gardner sang "Autumn Leaves," "Serenadin' the Blues" and other standard fare. His career changed direction entirely when Johnny Otis introduced him to The Robins during a gig at The Oasis.

"There I met The Robins an' their manager Lester Sill who was also Leiber and Stoller's manager. Y'know I was out there—I had just come from Texas tryin' to get in the business as a single. I was lookin' for some big band, tryin' to get with Duke Ellington or Count Basie. The big band was hangin', it was just level, it was nice y'know. An' suddenly POW! Rhythm an' Blues took over an' big bands fell down. After a couple of weeks with The Robins, Lester says 'either you sing these particular tunes, Carl or we just have to forget it.' I says 'OK money's first' so I took this group thing. I wanted to do pop tho'." Carl joined Roy and Billy Richards, Ty Terrell and Bobby Nunn in The Robins when their lead singer, Grady Chapman, went "into some kind of home er—insitution or somethin'. They needed a lead singer an' they got me so I started doin' Grady's stuff which was 'Ten Days in Jail' an' a few others on stage while he was put away. They was supposed to let me go but they decided to keep me even when Grady got out an' started doin' harmonisin' an' some lead also. So there was about eight Robins man."

Gardner sings lead on seven of The Robins' recordings for Spark, including the only ballads made for the label. The lyrically sad themes associated with the blues dominate both. Neither "Just Like A Fool" nor "If Teardrops Were Kisses" are typical doo-wop ballads as Jean Charles Marion, when reviewing the latter, has carefully noted: "On this The Robins offer a ballad that features a great vocal ascending ladder—from bass to high tenor—at transitional breaks in the arrangement. The melody line is a pretty one, accented by a strong lead vocal delivery." And indeed the interlocking bass and high tenor behind Gardner effectively create an air of desperation. Moreover, thematically both this and "Just Like A Fool" are a long way removed from the frequent boy meets girl situation where a preoccupation with first love is more often seen in a wholly unreal, immature and magical light. Gardner's vocal is particularly expressive; he is fully aware that love is not necessarily eternal as he sings:

"If my sorrows were joy life would be an easy game" or  
"soon you'll see a change in me,  
the chains of love are broken and now I'm free."

Clearly, human relationships change and love can bring attendant frustrations.

Very rarely, when they were not trying or, perhaps trying too hard, Leiber and Stoller could be as robotic as any of today's bubble-gum song-writers. "Loop De Loop Mambo" has no mordant wit and one or two passages ('you look so fantastic when you mambo, you're just like elastic when you mambo') succeed in making the listener wince. But, with its references to Puerto Rico and Havana, it was the first of Leiber and Stoller's compositions to emphasize a rhythm of which they were particularly fond: "Boogie," as the song says, but "with a Latin beat." 'Billboard' liked it—"the group really rides this one with a spectacular treatment of a solid piece of material. The lads get in on the current dance craze with an item that has a freshness, drive and novelty"—and Gil Bernal takes one of his finest solos.

From the outset, with Floyd Dixon and Little Willie Littlefield in 1951 and 1952, the songs of Leiber and Stoller have included space for a solo, sometimes piano but more often a saxophone, between the second and third verse. Bernal, who also cut his own sides for Spark—"The Whip" (102) and "Strawberry Stomp" (106)—occupies this slot on eight of The Robins tracks. Often confused with King Curtis, whom he resembles on "Wrap It Up," Bernal displays less of the fancy, if appropriate, embellishments for which Curtis became the most widely acclaimed of all rock 'n' roll tenor-players. Bernal was not always in total command of his instrument and in an attempt to be light and frothy on "If Teardrops Were Kisses" he winds up his break with three dischordant notes in succession. But compared to King Curtis, he was plainer, muddier and altogether dirtier where it counts, particularly on up-tempo

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numbers. He is suitably crazy on "Loop De Loop Mambo"—where he plays an unusual reed full of spittle effect—and "I Love Paris," a mangled version of the standard by acid-voiced Grady Chapman, is chiefly interesting for Bernal's extended solo where, like Paris in the summer, he really sizzles.

Leiber and Stoller rarely worked with women singers or, for that matter, men with a conventional high tenor lead like Grady Chapman. He sings out front on one other Spark cut and, like "I Love Paris," rhythmically and vocally, "Whadaya Want," is undistinguished.

"I was and still am, I guess, primarily interested in a kind of social satire and a great source of material has always been the situation of the poor, the joke that the poor tell on themselves." (Fusion August 21 1970) recalled Jerry Leiber. Thematically, "Whadaya Want" offers an early and unusual slant on this conception. Southern Californians belong to the richest society the world has ever known. A world where the acquisitive urge knows no bounds, where materialistic values afflict the entire white population, including today's affluent hippies. Racial minority groups have long been excluded by design if not choice and The Robins occupied another world altogether. In "Whadaya Want," Chapman expresses a sane denial of social status. He prefers a little girl's love to a flashy car / caviar / aeroplane / house in Spain / pink champagne / motorboat / cashmere coat or, by implication, any of the other symbols of nearby Beverly Hills, Brentwood and Bel Air. Marie Adams explored a similar theme with the Johnny Otis Show on "All I Want Is Your Love." Jerry Leiber also returned to it in the Coasters "What About Us" in 1959, but the highly stylized performance on that and other Coasters records began to evolve with their final recordings with The Robins. It is all too easy to assume that the need to prevent imitations was one of the simpler reasons behind this development.

The practice of duplicating the entire sound of a particular performance with another artist and succeeding with the 'cover' version on the strength of advanced distribution was not wholly confined to the white record industry. The King label in Cincinnati made a small fortune from doing so largely from the activities of black A and R man, Henry Glover who covered Joe Liggin's "Honeydripper" ( ) with Bullmoose Jackson ( ) and a host of West Coast hits, including some by Richard Berry and the Hollywood Flames, with Little Willie John. Glover explained his modus operandi in 'Blues Unlimited'; "I had just heard about a record that had come out of California that was a hit. We got the record out on the street 'before they ever got it distributed.' He was referring to a cover by The Charms of The Jewels "Hearts Of Stone" but, doubtless, similar methods enabled the same group to cover "Whadaya Want." Without any sophisticated means of distribution, Leiber and Stoller suffered with "Riot in Cell Block No. 9" at the hands of Capitol and now Henry Glover had demonstrated the ease with which he had been able to profit from the ideas of their own writing and production. But while Leiber and Stoller's records became increasingly difficult to duplicate, cover records did not annoy them. Mike Stoller: "In fact, I was always delighted to have people do cover versions. I'm a songwriter, Jerry

felt the same way. I didn't think Vicki Young's record was good. I thought it was ludicrous just as, at that time, I thought that many of Capitol's attempts to imitate our records or even take our songs without our production would come out ludicrous and they did. Capitol, Decca—those West Coast companies that we knew, unless we produced them—I'm not saying we were the world's greatest producers, we were just starting—but they had no concept and they would take these songs—we knew how they were supposed to go—and they would do them in a very old-fashioned way. If the records we made began to get more complicated, it wasn't to avoid cover records, it was just the way we were moving."

"I Must Be Dreaming"—where an invitation to dance is received with a promise of more exciting things to follow—rolls along in an unselfconscious and seemingly uncontrived fashion:

"Well I met her in a dance-hall—in Tennessee,  
I smiled at her, she smiled at me  
I said 'baby it would move me  
if I could dance with you'  
she said 'anything that moves you daddy  
s'gonna move me too'."

But it was the last occasion on which the records of The Robins or, subsequently, The Coasters, contained any such spontaneous ingredients. Their very next record—"Smokey Joe's Cafe"—displayed many of the carefully contrived and exceedingly well integrated lyrical and musical qualities for which The Coasters were to become internationally famous.

A tenth of California's twenty million inhabitants are Mexican-Americans. A large proportion live in Los Angeles where the Chicano rock 'n' roll singer, Ritchie Valens, enjoyed his most devoted following. West Texas and California, in particular, offer a paradise to the many wretchedly poor Mexican families across the Rio Grande.

Lured by the promise of employment and better conditions, they migrate, in thousands, to Tucson, San Diego and Los Angeles where they have long competed with blacks for the lower paid jobs in factories, kitchens and food-processing plants. From "Down in Mexico" in 1957 to "Teach Me How To Shimmy"—where Billy Guy



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could hully gully as well as 'Chico'—in 1961, the compositions of Leiber and Stoller, not infrequently contain Mexican references. "Smokey Joe's Cafe" was the first. Los Angeles has half as many Latin-American record companies as those devoted to R and B and the incorporation of Mexican elements was not necessarily Leiber and Stoller's attempt to appeal to a wider market. Nor did they intend to awaken the listener's sensibilities to the plight of the Chicano people who occupy a low—if not the lowest—stratum in American society. Cynics will say that their presence deserved mention for this reason alone but, in fact, Leiber and, particularly Stoller, had good reason to compose songs with Mexican elements: "I was very interested, intrigued and excited by Latin American rhythms. One Easter vacation in New York I used to sit night after night and listen to Machito's band. This would be in the late 1940's—he was playing at the Kleek Club which became Birdland. The use of similar rhythms in our songs, as well as the reference to Mexicans, was just an aspect of our lives at that time. I went to a high school when I first arrived in L.A. and it was 90 per cent Mexican-American. In fact I sometimes say that I was the only Jewish Pachuko. A Pachuko is a Mexican-American sub-culture that had its own style of clothes, of cars, own style of dancing, own style of walking. Pachuko might mean what Chicano means today except that many Mexican-Americans rejected Pachuko culture; it was not Mexican culture but more of a ghetto culture in a way.

It was separate, Pachukos didn't speak Spanish, they spoke Pachuko. They had Spanish words in it but different words for different things like cigarette was 'frauho' and money was 'hundo' and a parent was a 'heffe' which meant literally 'chief'."

"Smokey Joe's Cafe" was one of the first in a long series of compact plays which dramatized aspects of a particularly seamy, sleazy, 'low-life' environment, situation or side of life. It belongs in the same category as the alleys, strip-clubs, pawnshops, street-corners, racetracks, blue light diners and, of course, prisons which The Robins, and subsequently The Coasters, were required to sing about for over sixteen years. Lyrically, the clues are not obvious. You do not have to be of Mexican extraction to eat chili beans. Nevertheless, from the introductory vocal chant, a twice repeated "Waaah aah Smokey Joe's Cafe," the words are set to a heavy rhythm. It is precisely the sort of sound you would expect to hear in a bar-cum-beanery-cum-border-town brothel. "Smokey Joe's Cafe" is undoubtedly a place in which to experience one's full share of strong sensations and dissonant kicks:

"Ooh, one day while I was eatin' beans

(at Smokey Joe's Cafe)

jus' sittin' diggin' all the scenes

(at Smokey Joe's Cafe)

While the heat is semi-tropical and the 'scenes' more than likely to increase the temperature, Carl Gardner is initially determined to preserve his cool. But like a number of Leiber and Stoller's characters, his self confidence is easily destroyed and the appearance of a red-hot seniorita, drenched in sweet perfume, swaying with sinuous ease and dripping provocation, is enough to reduce him to a mass of nerve tissue:

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"she smiled at me my heart went boom  
then everybody in the room (at Smokey Joe's Cafe)  
they said 'Man be careful  
that chick belongs to Smokey Joe' "

Her advances unchecked, the assembled clientele utter  
an awed warning as one voice. Before Carl can recover, the  
jealous proprietor himself emerges and his use of cutlery is  
not confined to eating beans:

"From behind the counter there came a man  
a chef-hat on his head and a knife in his hands"

Who apart from Chuck Berry, would have thought of the  
'chef-hat'? It is this superficially simple yet deliciously neat  
kind of observation which places Jerry Leiber on a par with  
Chuck Berry as the foremost poets of rock 'n' roll. The  
singer could have made a run for it but he is ordered to  
swallow the very last morsel. It is easy to imagine Joe's  
satisfaction as Carl chokes over his plate:

"He grabbed me by my collar an' began to shout  
You better eat up all your beans an' boy then clear right  
on out."

In the final verse we are told that Carl would prefer to  
eat his chili beans at "Jim's or Jack's or John's or Gene's"  
than to risk his life at the mercy of "Smokey Joe" whose  
behaviour is consistent with that of the mass media  
stereo-type Mexican cafe-owner; mean, stupid, greasy,  
hot-blooded and quick-tempered. "That Smokey Joe's a  
crazy fool."

"Smokey Joe's Cafe" was the last record by The Robins  
on Spark; the first and last record by The Robins on the  
Atlantic subsidiary, Atco.



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Also, there is no reason to believe that if the string-backed records hit, he would have been permitted to go back to rock 'n' roll, except on occasion. In any case, Holly might have soon been artistically dead had he remained alive.

A quick word about Laing's analyses of Holly's records. They are extremely clear, penetrating, and readable. Unlike analyses of classical music, which get so picky in minute detail they lose all relationship to the music being examined, these discussions take the record apart bit by bit in such a way that they always relate to what you actually hear, yet they force you to consider these records in a completely new light.

Needless to say, any rock 'n' roll fan whose interest extends beyond just plain enjoyment of what he hears will find this book an absolute necessity.

Bill Millar's *The Drifters* is rather enigmatic, in that while certainly valuable and definitely worth your time and money, it really never accomplishes what it sets out to do. The author intended to trace the history, development, and decline of the 50's R&B vocal group, using the Drifters as an example and as a reference point.

The problem is that the field is too large to use a single group as an exemplification of the era. When discussing generalities concerning the vocal group scene, Millar is provocative, factual (a few very minor errors pop up which do not detract from the overall picture), and displays a fresh approach. When discussing the Drifters, he is critical, again factual, and has well-considered opinions. However, the two are not fitted together very well. The sections on the Drifters seem an unwelcome intrusion into his appraisal of the whole vocal group milieu. Likewise, when he's concentrating on the Drifters, his generalities to the whole appear out of place. Millar cannot connect his two subjects in a really convincing manner.

The probable reason for this is that the Drifters never really typified the vocal group era. As Millar himself points out, when groups were smooth and poppy, the Drifters were rawer and gospelly. When soul was beginning to replace R&B, and groups were becoming "blacker," the Drifters were whitewashed, singing an eviscerated mainstream pop music. In the late 50's, when groups were teen-oriented and the New York sound was in, the Drifters still had an outdated black-adult perspective and used few doo-wop embellishments. Furthermore, the group never had an identifiable Drifters Sound, but changed style almost as often as they changed personnel. They sounded like the producers wanted them to sound, not like a consistently styled group. I doubt that one group could represent the whole era, but the Drifters, who were more a name than a group, would not be the right choice in any case. (Who would be? Perhaps the Flamingos, who also changed styles frequently, but always in the direction of the most representative group styles of the era. Consider the styles and times in the progression from "Golden Teardrops" to "I'll Be Home" to "I Only Have Eyes For You" to "Your Other Love" to "Boogaloo Party" to "Buffalo Soldier," and I think you'll discern a consistent pattern.)

Nevertheless, the book is indispensable for the light it sheds on its two subjects. If nothing else, it keeps the Drifter's personnel changes straight and tells who sang lead

and background on every cut the Drifters released, a rather astounding feat in itself (they've had about 25 members, with 12 singing lead on at least one cut). Also, the general group sections can serve as an excellent introduction to R&B vocal group music for your unknowledgeable friends who wonder what the fuss is all about. Thus, while not succeeding in its mission, it is nonetheless recommended.

David Morse's *Motown* can be easily dispensed with. It is a regrettable collection of ill-conceived opinions, all of which contain the ring of truth, most of which can be easily disputed. To adequately debunk Morse's theories would probably fill a whole magazine, but I think anyone who really cares can find the holes in these arguments without further prodding.

To be fair, when Morse comes up with a thesis that hits, it hits pretty hard. The chapters headed "Motown and the Critics," "Come And Get These Memories," and "Music Black And White," contain some extremely insightful commentary. For example, one point in Morse's favor is his accuracy in spotting the reasons, results, and ultimate dangers of going for the big "respectable" market sell-out (and events in the past couple years have substantiated his claims to a large degree).

Yet in the final analysis, Morse is defeated by a lack of a knowledgeable perspective of American popular music of the last 25 years. While many of his statements no doubt hold true for the British experience, they just do not transfer to American pop music history. His acquaintance with the development of rock 'n' roll and R&B in the U.S. takes into account only the very tip of the iceberg, and

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ignores the larger truths hidden to the casual British observer.

I should re-emphasize that the book does contain much that is good. I find much of the book personally influential, if sometimes in a negative way. If you're comfortable with the subject and can read this critically, give it a try. If not, wait for a better introduction.

The **Rockbooks** series seems to have died with these four

books, at least as far as American publication is concerned. Perhaps this is because readers did not recognize their true importance when they saw them on bookstore shelves. Nevertheless, if sales reach a certain point, I'm sure the series can be revived. There should be at least one book in the series to interest every reader of this magazine. The possibilities for future volumes are boundless, and it would be a shame to let the **Rockbooks** series end here.

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The event will kick off Friday evening at 5:00 with "Nostalgia Night," which will feature continual entertainment in the 1950s vein: a record hop, performances by groups of the era and exhibits by music fan clubs. The hours for the other two days are Saturday, noon - 11 P.M. and Sunday, 1 - 7 P.M., at which times a myriad of exhibits, demonstrations and performances relevant to all forms of music will be available to the public.

# TRADING POST

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**WANTED:** Any teenage R&R magazines from 1959 to 1963. And also any photos, teenage magazines on Annette Funicello and Brenda Lee. PATRICK ROBBINS, 2135 West 134th Place, Gardena, California 90249.

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# D.A. DACKERY'S DUZY QUESTIONS

by Donald A. Colonna

1. A fine record, one of the first to introduce the words Rock & Roll, was a song entitled "Rock & Roll" by Bill Matthews & The Balladiers on Arlington-201, which was recorded around 1949, and backed by Stick Evans Combo.
2. Around 1951-52, Aladdin Records issued a record by The Balladiers entitled "What Will I Tell My Heart" & "Forget Me Not," which was written by Joe Turner. I have a preview copy of this on a white label. Does anyone have a regular issue of this?
3. One of Jesse Belvin's early recordings was on an off-beat label, "Recorded In Hollywood." The songs are "Dream Girl" and "Hang Your Tears Out To Dry." This was the original release; it was later put on Cash or Money labels—anyone have it?
4. A very rare side released on Money Records was a tune entitled "Stormy Weather" by The 5 Bars. I believe this group is the Mellomoods who recorded on several labels including "Recorded In Hollywood."
5. The original Turks featured several members which were originally known as the Hollywood Four Flames. This original group recorded on several labels like "Recorded In Hollywood," "Spin," "Selective," and an unusual label called "Unique." The original personnel was Clyde Tillis-2nd tenor, David Ford-1st tenor, Curley Denkins-baritone, and Robert Byrd-bass. This was the "Unique" group. Gaynel Hodge later recorded with them on Cash Records when they became the Turks.
6. On the label "Recorded In Hollywood," there exist two masters of record number-244. One was the hit by Linda Hayes, which was released in 1954 entitled "Yes I Know." She was the sister of Tony Williams of The Platters fame. The rare one was cut from the catalogue. It was a song entitled "Christmas Bells" and sung by Bobby Nunn of the original Robins group.
7. Another very rare group to record was the Nu-Tones who were also known as the Twilighters or Twilights. They recorded four songs on an offbeat label called "Hollywood Star" Records. The songs were, "Goddess Of Love," "Niki Niki Mambo," "Believe," and "Annie Kicked The Bucket." Any other songs known by this group?

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- F Foreign noises about as prominent as the music. Listening is distracted by the noise.
- P Foreign noises are louder than recorded music.

## ABBREVIATIONS

(RI) Reissue (C) Cut out (small hole in label) (DJ) Promotional Copy (W) Warp (S) Scratches (2) Second Pressing, (WL) Writing on Label (SOL) Sticker on Label (Min) Minimum Bid.

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	1023	Kingsmen	Baby (color plastic)	1
Atco	6056	Sensations	Weekend	1
	6116	Coasters	Yes Sir That's My Baby (Vel-R.I.)	2
	6168		Zing Went the Strings of My Heart	2
	6219		Wake me Shake me	2
Atlantic	6594	Jerry Jeff Walker	Ridin' Hood	2
	1107	Clovers	Mr. Mojangles (c)	1
	944		From the Bottom of my Heart (red)	1
	1083		From the Bottom of my Heart (SOL)	2
	1043	Drifters	Pool Pool Pool	2
	2040		Devil or Angel (SOL)	2
	2096		Bip Bam (Yellow-C-WOL)	3
	2143		Dance With Me	2
	2151		Some Kind of Wonderful	2
	2253		Stranger on the Shore	2
	2277	Isley Brothers	Sometimes I Wonder	2
	2336	Drifters	I've Got Sand in my Shoes	2
	2426		Simon Says	2
	2471		Up in the Streets of Harlem (c)	2
	2624		Ain't it the Truth (c)	1
Audicon	1192	Chuck Willis	Still Burning in My Heart (DJ)	1
	102	Passions	Steal Away (C)	1
	102		Thunder and Lightning	2
	106		Just to be With You (VG)	1
Baron	100	Rainbows/S. Walker	Just to be With You (RI)	1
	101	Ontarios/Warblers	Glories/Jungle Drums (RI)	1
	102	Arrows	It's Terrific/Underaker	1
	103	Jones Boys/Capitols	It's Wrong/Is This the Real Thing	1
	104	Clefs/Ontarios	We Ain't Gonna Ride No More/	1
	105	Rainbows/Parakeets	What's New With You	1
	106	Ontarios/Warblers	Alone in the Nite/Honey Honey	1
Baron	107	Chords/Arrows	Serzy/I Really had a Ball	1
	108	Banlons	Can't You See I Love You/	1
Big F	109	Marcela	My Love is True	1
Big Top	101	Moonglow	Love Me Baby/Schaming	1
	3067	Marci & Mates	Cool Cool Daddy/I'll Never Pool	1
	3068	Royal Jokers	Hey Baby/Highest Mountain	1
	3075	Del Shannon	Take Me Back/Betty Lou	1
	3091		You've Chosen Me	2
			Shall I Tell Him You're Not Here (WOL)	1
			Red Hot	2
			Runaway (5% L.T.)	1
			Hats off To Larry	2
			Hey Little Girl	2

## WANTED!



**78's ATLANTIC**  
Label records prior  
to No. 1000, Early vocal  
group and R&B 78's,  
1936 - 1952  
**PETER A. GRENDYSA**  
1000 South 108th St.  
Milwaukee, Wisc. 53214

\* WILL SEND WANT LIST \*

**CLOSING DATE FOR BIDS IS SEPT. 1, 1974**

Big Wheel	322	Falcons	Love Love Love	1	Geo	1648	Pearl & Deltars	Teenagers Dream	5
Blast	204	R.Allen & Upbeats	Peggy Sue	1		1042	Clefftones	Lover Boy (VG)	2
	205	Excellents	Coney Island Baby	1	Gemini	1079		Lover Come Back To Me (C)	2
	216	Velons	Shelly	1		1004	Exits	Under the Street Lamp	2
Blue Cat	102	Ad Libs	Boy from New York City	1	Golden Good	1598	Moonglows	Foolish Me	1
Bobby O	3123	Fabulous Persians	Ling Ting Tong	1	Good	544	Sichords	Peppermint Stick (RI)	1
Brunswick	55009	Crickets	That'll Be The Day (VG)	1	Greenwich	411	Enjays	This is my Love	1
	55035		Oh Boy	3	Gray Cliff	721	Laddins	Yess Oh Baby Yes	2
	55053		Maybe Baby (SOL-G)	1	Herald	536	Mello Kings	Chip Chip (VG)	1
BT Puppy	502	Tokens	He's in Town	2		559	M.Was. & 4odiacs	Come Along	2
	523	Happenings	Goodnite my Love	1		590	Patty & Emblems	Mixed Up Shook Up Girl	2
	530		My Mammy	1	Heritage	104	Dreamlovers	Welcome Home/Let Them Love	2
	532		Why do Fools Fall In Love	2	Highland	1011	Rosie & Originals	Angel Baby	2
	538		Music Music Music (DJ)	1	Hi Q	5001	Montclair	Golden Angel	2
Cadence	1317	Everly Brothers	Wake up Little Susie (VG)	1		5018	Blues for Kmas (RI)		1
	1380		When Will I Be Loved	1		5021	Creators	Wear My Ring	1
	1388		Like Strangers	2	Hollywood	68	Eternals	Rockin' in the Jungle	2
Cadet	5599	Dells	Wear it On Our Face (C)	1	Hull	772	Shap & Lmelites	I'm a Hurting Inside	2
	5574		Change we Go Through (C)	1	Hunt	318	Five Stars	Pickin' on the Wrong Chicken (VG)	2
	5621		Always Together (C)	1		322	Quin Tomas	Tharsa' Be So Sorry	2
	5658		When I'm In Your Arms (C)	1	Imperial	5386	Fats Domino	I'm In Love Again/Blue Heaven	2
	5663		Oh What a Day (C)	1		5407		Blueberry Hill (RI)	1
	5679		Glory of Love (C)	1		5417		Blue Monday	1
	5641		I Can Sing a Rainbow/Love is Blue (C)	1		5428		I'm Walkin'/I'm in the Mood For Love	1
	5667		Nadine (C)	1		5442		It's You I Love/Valley of Tears	3
	5672		Long Lonely Nights (C)	1		5454		When I See You/What Will I Tell Heart	2
Calico	106	Skyliners	This I Swear	1	Jamie EP	302	Duane Eddy & Rebels	Anytime, Yep + 2, Pic. Sleeve	3
	109		Lonely Way/It Happened Today	2	Java	101	Contenders	Clock	2
	117		I'll Be Seeing You/Pennies from Heaven	2	JDS	5004	Videls	Mister Lagnely	2
	117		(Same as above) (C)	1		5005		Now that Summer is Here	2
Cameo	128	Rays	Rendezvous (C)	2	Josie	752	Cadillacs	Zoom (RI)	1
Capitol	3019	Cheers	Whadaya Want?	1		846		Peak A Bco (RI)	1
	3763	Gene Vincent	Lotta Lovin' (SL-VG-)	2		866		Romeo (VG)	1
	3763		Lotta Lovin' (G)	1		959	Johnny & Expressions	Give Me One More Chance	1
Carlton	524	Paramounts	Trying	2		872	Bobby Freeman	Ebb Tide	1
	555	Chantels	Look in my Eyes (DJ)	2		1003	True Tones	That's Love (DJ)	1
	569		Summertime	2	Joy	1262	Joey & Flips	Rongo Stomp	1
Carnival	514	Manhattans	Teach Me	1	JAS	1659	Johnnie & Joe	It Was There	1
Challenge	1016	Champs	Tequila (RI)	1	Jubilee	5203	J.Ricks & Ravens	Green Eyes (RI)	2
	9131	Limbo Rock	Limbo Rock	2		5506	Skyliners	The Loser	1
	9109	Blossoms	Son-in-law (SL)	2	Kape	515632	Kac Ties	Girl in my Heart	1
Chancellor	1021	Frankie Avalon	Ginger Bread (SL-VG)	1	Kape	702	Kac Ties	Over the Rainbow	1
	1031		Venus (WL-VG)	1		703	Relations	Too Proud to Let You Know	1
	1134		Come Fly With Me (DJ-G)	1	KC	115	Cupids	Brenda (WOL)	1
Channel	1000	Channels	Over Again	1	King	4821	Strangers	Without a Friend (2)	3
	1004		Dear One (Scarlets' song)	1		5082	5 Royales	Say It	2
	1005			1		5131		Feeling is Real	1
Checker	920	Ideals	Knee Socks (C)	3		5162		Your Only Love	3
	931	Bo Diddley	Knee Socks (VG)	2		5191		Miracle of Love	3
	1045		Say Man	1		5756		Dedicated to the One I Love	1
	1045		Greatest Lover in the World (C)	1		4841	Little Willie John	Need your Love So Bad	3
Chelsea	103	Vibrations	The Watusi (SL)	2		5154		All My Love Belongs to You	2
	103	Fabulairs	Lonely Days Lonely Nights	3		5394		Sleep	2
Chess	1613	Rays	Tippity Top (C)	3		4950	Bill Doggett	Sleep (G-SOL)	1
	1629	Moonglows	See Saw/When I'm With You (Gold RI)	1		5044		Honky Tonk	2
Chess	1653	Chuck Berry	School Day (Blue-Sil.-WL-G)	2		5310		Number Three	2
	1671		School Day (C) RI	1		6201	Dapps	Snokie	1
	1683		Rock and Roll Music (SL)	2	Kirshner	4251	Five Satins	I'll Be Sweeter Tomorrow	1
	1691		Sweet Little 16/Realin' & Rockin' (RI)C	1	Landmark	101	Five Keys	Vary Precious Oldies	1
	1722		Johnny B. Goode/Around & Around (RI)C	1	Laurel	1026	Blue Chips	Goddess of Love / Stop	1
	1926		Almost Grown/Little Queenie (RI)C	1	Laurie	3080	Belmonts	New Year's In	1
	1734		Dear Dad (C)	1		3152	Chiffons	We Belong Together (C)	2
Chesterfield	364	Miracles	Bad Girl (RI)	1		3195		He's so Fine	1
Chex	1002	Cocoas	Flip Your Daddy	3		3212		Love so Fine	1
Chieftain	4000	Volumes	I Love You (2nd press-\$1)	2		3230	Demilles	I Have a Boyfriend	2
Class	2082	Rex Garvin	Come Back to Me	1		3110	Dion	Gonna Live	2
C&M	500	Bobby Day & Group	Bluebird, Buzzard & Oriole	2		3123		Rumaround Sue	1
Coed	506	J.Lester & Mello-Queens	At Last	2		3134		Lovers who Wander/Born to Cry	1
	509	Creasts	16 Candles	3		3153		Little Diane	1
	511		Six Nights a Week (VG-) WL	1		3464		Sandy	1
	515		Flower of Love	1		3013	Dion & Belmonts	Abraham Martin and John	1
	521		Angela Listened In (WOL-G)	1		3015		I Wonder Why	1
	508		Year ago Tonight	1		3021		No One Knows (RI)	1
	513	Rivieras	Year Ago Tonight (WOL)	1		3027		Don't Fity Me	1
	574	Duprees	Moonlight Serenade (WOL)	1		3035		Teenager in Love	1
	584		Our Love (WOL-VG)	2		3601	Five Discs	Every Little Thing I Do (pic Sleeve)	2
	585		I'd Rather Be Here in Your Arms (WOL)	1		3239	Harps	Rock and Roll Revival	1
	587		Why Don't You Believe Me	1		3028	Myatics	Daddy's Going Away Again	1
	591		Have You Heard/Love Eyes	2		3232	Orients	Hushabye	1
	595		(It's No) Sin (G)	1		3155	Four Spics	Queen of the Angels	2
	595		Where are You	1	Legrand	1003	U.S. Bonds	Again	1
Columbia	42776	Dion	It Isn't Fair (WOL)	2		1008		New Orleans	1
	42852		This Little Girl	2	Len	1011	Little Jimmy & Tops	Quarter to Three	2
Comet	911	Corvairs	Donna The Prima Donna (G-\$1)	1	Liberty	55102	Maggie Rayburn	I'm Available	1
Conio	879	Shells	True True Love/Hey Sally May	1		55388	Bobby Vee	Run to Him	1
Coral	61885	Buddy Holly	When I'm Blue (DJ)	1	Lido	500	3 Friends	Blanche (WL)	1
	62006		Peggy Sue/Everyday (VG-\$2)	4	Lost Nite	1001	Lee Andrews	Cold Gray Dawn	1
	62074		Early in the Morning	3	Madison	134	Untouchables	Goodnite Sweetheart Goodnite	2
	62156	Lillian Briggs	It Doesn't Matter Anymore/	2		139		60 Minute Man	2
Crewe	213	Four Seasons	Raining In My Heart (VG-)	1		166	Nino & Ebb Tides	Raisin' Sugar Cane	2
Cub	9053	Impalas	Biddy Boppers (DJ)	1		169	Tico & Triumphs	Juke Box Saturday Night	3
	9065	Corvairs	And That Reminds Me (P.S.)	1		520	Van Dykes	Motorcycle	2
	9095	Stereos	Eye Everybody	2	Mala	103		No Man is an Island	1
	9099	Wanderers	Sing a Song of Sixpence (WL)	3	Markay	7009	Casual Three	Have you Heard	3
Dakar	4503	Smokestack (The Earle)	I Really Love You	1	Mark X	8009		Candy Store Blues	1
Darrow	20	Wall Between Us (DJ)	She Wears my Ring (DJ-VG)	1	Melba	102	Willows	Be Sure My Love/Song in my Heart	2
DCP	1119	Anthony & Imperials	Wall Between Us (DJ)	1	Mello	69	Moonglows	Church Bells May Ring	1
Del Fi	4110	Ritchie Valens	Goin' Out of my Head VG	1		552	Syndicates	Just a Lonely Xmas/Hey Santa Claus	1
DeLuxe	122	Manhattans	Donna	1		555	Rainbows	The Duke	1
Disneyland	118	Annette	If My Heart could Speak	1	Mercury	71129	Diamonds	Mary Lee	2
Dootone EP	101	Penguins	Tall Paul	1		71242		Words of Love	2
	479	V.Green & Medallions	Earth Angel + 3, No Cover-Mint	2		72630	Dreamlovers	The Scroll	2
	357		Can You Talk	1		70947	Platters	Calling Jo Ann/	2
	364		Telegram (RI)	1		71289		You Gave Me Somebody to Love	2
	446		Edna (RI)	4		71353		You'll Never Never Know (SOL)	2
Dooto	394	Meadowlarks	Magic Mountain	1		71467		Twilight Time	2
	448	Fabulous Pearls	Please Love a Fool (RI)	1		71697	Joe Medlin	It's Raining Outside	2
	15443	Pat Boone	My Heart's Desire	1		72185	Visions	Remember When	2
	15457		I'll Be Home/Tutti Frutti (VG-)	1		2008	Blue Jays	To Each His Own	2
Downstairs	1001	Five Discs	Long Tall Sally (VG)	1	Milestone	623	Ernie K Doe	Out of Sight Out of Mind	2
Duke	196	Bobby Blue Bland	Pipeline	1	Mint	16	Joe Houston	Tommy's Girl	1
	300		Roses	2	Modern Oldies	27	Doc Hagby	Lover's Island	3
Dusty Disc	472	Ideals	Little Boy Blue (WOL)	2	Mohawk	716	Buddy Lucas	Mother-in-law	1
D.W.	105	Fourmoats	You Did Me Wrong	2	Musicnote	1116	Classics	All Night Long	1
East West	115	Kingsmen	Magic	1		118		Occ Spook	1
Ember	1029	Silhouettes	It Was a Lie (VG)	2		5007	P.LaBelle & BlueBells	That Thing	1
	1036	Honeycoons	Week End	1	Newtown	40	Chants (color plas)	Till Then	2
	1108	Camelots	Get a Job (VG-WOL)	1	Nite Owl	537		P.S. I Love You	2
Empress	104	Embers	Vision of You (VG)	1	Nix	7089	Holidays	Tear after Tear	2
	1055	Flamingos	Pocahontas	2	Okeh	7232	Artistics	When I'm With You/Heaven & Paradise	3
	1085		I Won't Cry Anymore	2		18	Four Seasons	One Little Kiss/My Girl	2
	1114	Dreamlovers	Love Walked In (WOL)	2	Oldies 45	35	Flamingos	Dustin's (C)	1
Epic	2020	Elmore James	That's Why I Love You (C)	2		36	Moonglows	This Heart of Mine	1
	9259	Sophomores	If I Should Lose You	2		44	Innocents	Sherry	1
Everlast	5001	Charts	Bleeding Heart	1		619	Dukays	Golden Teardrops	1
	615	Premiers	Charades (VG)	2		154	Angela/John L.Hooker	Secret Love	1
Faro	12517	King Pins	Deserie (G)	1		172	Clickettes	See Whiz/Please Mr. Sun	1
Federal	1027	Two Hearts	Farmer John (DJ) Picture Label	2	Old Hit	5002	Denansions	Glory of Love/Trouble Blues	1
Fire	536	Diablos	Two Hearts	2	Old Timer	614	Destinaires	Because of my Best Friend	1
Fortune	544		It Hurts Me To My Heart	1	Old Town	1140	Fiestas	Over the Rainbow	1
	546		Since You're Gone	1		1052	Robert & Johnny	You're Cheating on Me	2
	563		Blue Moon	2		1114	Billy Bland	The Party's Over (RI-\$1)	2
	538	Doctor Ross	Beside You	1		1130	Earls	I Believe in You	2
	813	Paul Wells & Swans	Village of Love (P.S.)	1		1133		All I Wanna Do is Cry	2
	836	Eddie & Don Juans	Sugar Mama	1	Original Snd. 04	27	Freston Epps	Remember Then (RI-\$1)	2
	977	Casinos	Wedding Bells Oh Wedding Bells	4		611	Penguins	Never	2
Fraternity	1028	Wilbert Harrison	This is a Miracle	4			Chubby Checker	Rongo Rock	1
Fury			Then You Can Tell Me Goodbye	2				Memories of El Monte	1
			Good Bye Kansas City	2				The Twist (RI)	1

833	Dovells	Do the New Continental/	2	Fri Phi	1017	Harvey & Spinners	She Loves me So	3
919	Times	Moplicity Mope Stomp	2	Triple X	104	Bobbettes	I Shot Mr. Lee	2
Paula	347	El Dorados	2	Tuff	1847	Coreairs	Storhy	2
Phyllis	100	Crystals	1	26th Cent.	430	Emotions	Story untold	2
119		There's No Other Like My Baby (RI)	1		443	Dickie Goodman	Senate Hearing	2
107		Little Boy	1		456	Diane Remy	Navy Blue	2
113	Bob B. Sox	Zip A Dee Doo Dah	2	Unart	2022	Falcons	You're Mine	2
116		Not too Young to Get Married	2	United Art.	123	L. Andrews & Hearts	Try the Impossible	3
118	Ronettes	Be My Baby	2		151	Jive & Americans	Maybe You'll be There	4
123		Baby I Love You	2		353	Jay Five	Tonight (G)	1
124		Walking in the Rain	2		853	Anchovy & Imperials	I'm a Happy Man (G)	1.50
Phil Spector 2		You've Lost that Loving Feelin'	1		50552	Jimmy Reed	Out of Sight Out of Mind	1
Philips	40056	Why Don't They Let Us Fall in Love	3	VeeJay	275		You Got Me Crying	2
	40166	Mama He Treats your Daughter Mean (DJ)	1		287		Down in Virginia	2
	40185	Dawn	1	VeeJay	286	Gene Allison Group	Let's Sit and Talk	2
40211		Ronnie	1		299		Everything Will be Alright	2
40225		Rag Doll	1		465	Four Seasons	Big Girls Don't Cry	2
40268		Save it for Me	1		649	Rivingtons	Years of Tears	DJ
40278		Eye Eye Baby	1	Veep	1241	Anthony & Imperials	Goin' Out of My Head	1
40278		Troy Soldier	1	Viscount	104	Skyliners	Comes Love/Tell Me	2
40317		Let's Hang On (C)	1	V-Tone	211	Dream Lovers	Annabelle Lee	3
40370		Opus 17	1		229		May I Kiss The Bride/Time	2
40490		Watch the Flowers Grow (C)	1	Wanger	107	Plurals	Miss Annie	2
40523		Will you Love Me Tomorrow	1	Warner	1018	Strollers	Crowded Classroom	2
40577		Electric Stories	1	Warner Bros.	5619	Dream Lovers	You Gave Me Somebody to Love	2
48324		Don't Think Twice (C)	1	Warwick	615	Tokens	Tonite I Fell in Love	2
Piccolo	500	I Apologize	1	Way Out	1047	Sensations	I Won't be Hurt	1
Pilgrim	717	Summer Vacation (G)	1	Wells	1008	Vito & Salutations	Liverpool Bound	2
Plaza	505		1	Wilshire	200	Love Notes	Songs of Love	2
Polydor	14019	Sweet 16/May Pretty Baby DJ	1	Winley	215	Paragons	Florence (VG)	2
Port	70017	Buffalo Soldier	1		218	Jesters	So Strange	3
	70023	Glean in your Eye	1		221		Plaaaaa Let Me Love You	3
Forwin	1002	I Really Love You	1		255	Clovers	Let me Hold You	1
Fromo	1003	Stop Pretending	2	X	0095	Three Chukles	Foolishly	1
Gusen Bee	47001	Age for Love	2	Xussels	7701	Youngones	Marie	2
Kare Bird	5017	In The Still of the Night (DJ)	1					
Raven	8000	Breaking up is Hard to Do	1					
RCA Vic,RP	4286	Valerie (VG)	1					
	7853	Monnie & MiLites	2					
	7911	Squadors EP	2					
	7954	That's It I Quit I'm Moving On	2					
	8069	Again	3					
	8210	Tokens	2					
	9733	Lion Sleeps Tonight	1					
Relic	0759	I'll Do My Crying Tomorrow	1					
	506	Hear the Bells (pic Slv)	1					
	532	After	1					
	1002	Orioles & S. Til	1					
	1011	Moonglows	1					
	1015	Teenos	1					
	1017	I Was Wrong/Sincerely	1					
Record Fair	500	Love Only One (VG)	.50					
		Bells in the Chapel	1					
		Parasols	1					
		Hollywood Saxons	1					
		Chessmen	1					
		I Apologize	1					
		Stars Fell	1					
		I'm Falling In love/	1					
		Walking my Baby Back Home	6					
Red Bird	10-001	For Sentimental Reasons	1					
	10-008	Chapel of Love	1					
	10-019	Remember	1					
	10-043	Maybe	1					
		I Can Never Go Home Anymore	2					
Red Fox	10-058	Batman & His Grandmother	1					
Revolt	105	Jungle Superman	1					
Royal Roost	621	Good Old Music	2					
Roulette	4017	Priscilla (SGU-VG)	2					
	4030	Don't Tell Me Your Troubles (RCD)	2					
	4194	My Little Girl	1					
	4313	Crazy for You/Down on my Knees (VG)	1					
	GG42	Take 1 The Kisses	1					
	GG08	Party Doll/Rock your Little Baby	1					
	490	Got a Job/I Cry	1					
RPM	5027	How do I Love you	1					
Rust	5042	I Remember (RI)	1					
	5051	Stay at Home Sex (with Del Satins)	1					
	5075	My Heart Cries	1					
	5101	Hay Jean Hay Dean	1					
	5059	Joyride	1					
Sabina	503	Denise (G-50)	1					
	505	I Confess	1					
Savoy	1157	Come on Little Angel (VG)	1					
	1508	I'll be Faithful	1					
	1551	Bad Boy	2					
	1569	It Don't Hurt No More	2					
Scepter	1278	This is my Confession	2					
Secco	6078	Thank you Baby	1					
Seg Way	103	Anniversary of Love	1					
Selma	311	Baby Blue	1					
Sir	271	Guilty (RI)	1					
	276	Marie (VG-WL)	1					
		Where in the World (VG)	1					
Smash	2045	Where in the World (RI)	1					
Soul Clock	107	Rababi's Wedding Day (C)	1					
	1004	The Time Will Come	1					
Specialty	559	Seema Like I Gotta do Wrong	2					
		Where's My Girl	2					
Specialty	921	45 RPM	1					
	631	San Cooke & S. Stirrers	1					
	543	Last Mile of the Way	1					
	601	Don and Dewey	1					
	482	Justine/Bim Bam	1					
	618	Dukes	1					
	696	Oh Kay	1					
	533	Over the Rainbow (lines)	3					
	447	Things that I Used to Do	1					
		Twitcho	1					
		I Am The Red Devil	1					
		Irene	1					
		Dream Girl (lines)	3					
		Dream	1					
		Drunk	1					
		Rich Woman	1					
		Rip it Up/Ready Teddy	1					
		Girl can't Help it	1					
		Lucille	1					
		Jenny Jenny	1					
		I kept a Knockin'	1					
		Ooh My Soul	1					
		I Got It	1					
		Poor Boy Paul	1					
		Arthur Lee Mayes/Crowns	1					
		Gloria	1					
		Please Send me Someone to Love	1					
		River's Invitation	1					
		R M Blues	1					
		Monitors	1					
		Our School Days	1					
		Closer to Heaven	1					
		ale Blues	1					
		Jimmie Lee	1					
		Short Fat Fannie	1					
		Bony Monocini/You Bug Me Baby	1					
		Slow Down/Dizzy Miss Lizzy	1					
		She Said Yeah	1					
		Day Tripper	1					
		Everybody's got A Song but Me	1					
		Rudolph The Red Nosed Reindeer	1					
		My Need	1					
		Kodaks	1					
		Home of Blues/Give My Love to Rose	2					
		Pony Express	2					
		Together/Amazons & Coyotes	2					
		Our Love Will Grow	1					
		Once Upon a Time	1					
		Hello Dolly	1					
		I'm in the Mood For Love	2					
		Once in a While	2					
		Darling Can't You Tell (VG)	2					
		I Understand	2					
		Girl has to Know	2					
		Darling I Love You	2					
		Darling Your An Angel (G-51)	2					
		Who Cares about Love (red Plaza)	3					
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Sonny Curtis	Time for Tears	Sun 123	Fleetwoods	Mr. Blue	Dolton 5	VG	
Cliff Richard	First of Sonny Curtis	Lion 36012	Kingmen	Louie Louie	Wand 143	VG+	
Ricky Nelson	Cliff's Greatest	Columbia 062-04121	Surfari	Wipe Out	Dot 144	M-	
Everly Bros.	Ricky (his first)	Imperial 9049	Elvis Presley EP	Anyway you want Me + 3	RCA EPA 965	VG+ 3	
Gene Vincent (EP)	Fifteen Sellers	Imperial 9232	"	Long Tall Sally + 3	RCA EPA 994	VG+ 3	
Elvis Presley	Screamin' Kid Live (Live Unissued cuts)	Cadence CLF 3062	"	Peace in the Valley + 3	RCA EPA 4054	VG+	
" (78 RPM)	Perfect for Parties	RCA SPA 7-37	"	Santa Bring My Baby Back +3	RCA EPA 4108	M-	
"	Mystery Train	Sun 223	"	Jailhouse Rock + 3	RCA EPA 4114	VG+	
*****							
KEN STONE, SHAWNEE HILLS, BOX 424, POWELL, OHIO 43065, LP'S - ALL MINT-MIN. \$7 EACH							
Paragons	Vs. The Harmonies	Music Note 8001	Platters	Remember When	Mercury SR 60087	VG+ 4	
Sensations	Let Me In/Music Music Music	Argo LP 4022	Fleetwoods	Softly	Dolton 2005	6	
Cadillacs	The Crazy	Jubilee 1089	Freddy Cannon	Action	Warner Bros 1612	8	
P.LaBelle & Bluebells	Sweethearts of the Apollo	Newtown 631	Trashmen	Surfin' Bird	Garrett 200	18	
L.Wray and Ray Men	Jack The Ripper	Swan 510	Frankie Avalon	Summer Scams	Chancellor 5011	7	
Spaniels	The Spaniels (DJ)	VeeJay 1024	Ronnie Dove	The Best of	Diamond 5005	5	
Channels, Bopchords, etc.	Goodnite It's Time to Go	VeeJay 1002	Chuck Berry	The Best of - Vol. 2	Diamond 5008	5	
Five Keys	Rumble	Joanie 4009	Marcel	In London	Chess 1495	10	
Marcel	On Stage (DJ)	Capitol 828	Essax	Blue Moon	Colpix 416	6	
Five Royals	Blue Moon (DJ)	Capitol 416	Ventures	Walkin' Miracle	Roulette 25235	4	
"	Sing For You (Writ. on cov.)	King 616	Booker T & MG's	Teletar	Dolton 8019	8	
THOMAS MACKAY, 1333 S. ELGIN AVE., FOREST PARK, ILL. 60130, LP'S - POST, 6 INCH. EXTRA							
Paul Anka	It's Xmas Everywhere	ABC Para. 360	T-Bones	Green Onions	Stax 701	10	
Dixie Cups	Riding High	ABC Para. 525	P. Revere & Raiders	Doin' the Jerk	Liberty 3404	7	
Viscounts	Harlem Nocturne	Argo 8008	Ruby & Romantics	Just Like Us	Columbia 2451	4	
Clarence Henry	You Always Hurt One You Love	Argo 4009	Shadows of Knight	Ruby and Romantics	Kapp 1526	10	
Angels	Sing (DJ)	Argo 13009	Righteous Brothers	Gloria	Dunwich 666	10	
LaVerne Baker	Saved	Atlantic 8050	"	Some Blue Eyed Soul	Moonglow 1002	M- 10	
Jorgen Eggmann	Apache	Atco 33-130	ED RIPP, 530 S. CLINTON #3, IOWA CITY, IOWA 52240 - LP'S - MINIMUMS NOTED				
Jackie Wilson	You Ain't Heard Nothing Yet	Brunswick 54100	M. Waters, D. Guy, W. Dixon, etc.	Folk Festival of Blues	Argo 4031 (C)	VG 6	
Young Holt Trio	Wack Wack	Brunswick 54121	M. Waters, Wolf, Walter, etc.	The Blues - Vol. 5 (C)	Cadet 4051	VG 7	
Santo & Johnny	Wish You Love	Can. Amer. 1016	Bob Diddley	Is a Gunslinger	Checker 2977	M- 7	
Paul Evans	Folk Songs of Many Lands	Carlton 12/130	Sonny Boy Williamson	Down and Out Blues	Checker 1437	VG 13	
Champs	Play All American	Challenge 2514	Muddy Waters	The Best of	Chess 1427	VG+ 10	
Frankie Avalon	The Young	Chancellor 5002	Ritchie Valens	Del Fi 1206	M- 20		
Various Artists	Dance Tunes from Vault (Vol.2)	Chess 1476	Rick Nelson	Million Sellers	Imperial 12232	M- 6	
Chad Mitchell	Trio	Colpix 411	Elvis Presley	Girls Girls Girls-Sundtrack	RCA LSP 2621	C+ 6	
Sandy Stewart	My Coloring Book	Colpix 441	Ray Charles, BB King, etc.	Best of the Biggest	United 7718	VG 7	
Marcel, Fabares, etc.	Groovy Goodies	Colpix 466	E.M. SMITH, P. O. BOX 529, PHOENIX, ARIZONA 85001-45RPM-MINIMUM BIDS NOTED				
Del Vikings	Young Man's Fancy	Crown 5368	Spaniels	You Gave Me Peace of Mind	Vee Jay (DJ)	M 8	
Johnny Crawford	Surf Rider (Instrumentals)	Del Fi 1223	Fata Domino	I Know (script)	Imperial	M- 5	
Lively Ones	Present Tots in Pops	Del Fi 1226	Sugarmints	You'll have Everything	Brunswick	VG+ 10	
Hilltoppers	This is the Night	Dot 25003	Marlets	Forgotten Spring (DJ)	Bella	VG+ 20	
B. Storm & Valiente	Then You Tell Me Goodbye	Pamoria 504	Five Crowns	God Bless You (C)	Gee	M- 20	
Casinos	Every Night Every Day	Fraternity 1019	Duponts	Must Be Falling in Love	Winley	M 15	
Jimmy McCracklin	Twist with	Imperial 12329	Sid King	Gonna Shake this Shack	Columbia	M 15	
Sandy Nelson	Golden Hits (DJ)	Liberty 3251	John Greer	Blue Suede Shoes	Columbia	M 15	
Bobby Freeman	Greatest Hits	Mercury 20742	Turbans	Coma Back Maybelline	Groove	VG+ 5	
Sunny Knox	Love is Strange	Mercury 14129	Four Tunes	Valley of Love	Herald	M 5	
Gaylords	Every hour With (1st 8 rec)	RCA Camden 2430	Chuck Willis	My Buddy	RCA	M 4	
Vibrations	Ronnie Hawkins	Roulette 25078	Del Vikings	Two Spoons of Tears	Okah	VG+ 3	
Mickey & Sylvia	Let's All Twist	Roulette 25175	Jewels	True Love (red)	Fee Bee	M- 7	
Little Richard	Walking Miracle	Roulette 25215	Don Cole	The Wind	Antler	M 3	
Ronnie Hawkins	Killer Joe	Scepter 512	Ray Ayer	Snake Eyed Mama	RPM	M 4	
Dale Hawkins	Inez & Charlie Fox	Sue 1037	Sammy Lewis	Tin Pan Alley	Shirley	M 3	
Essex	Inez & Nelsons	Spinarama 125	Elvis	I Feel So Worried	Sun	M 15	
Rocky Fellers	Sally Go Round Roses	Tuff 13	Elvis EP	Peace in the Valley	RCA EPA 4054	VG 3	
Inez & Charlie Fox	Greetings	VeeJay 1055	Shake Rattle and Roll	Following ARE 78 RPM - MINIMUM BID \$5.00	RCA EPA 830	VG+ 10	
Jimmy Soul	It's a Happening World	Warner Bros. 1685	Boyd Gilmore	Take Little Walk With Me	Modern	M	
Jaynettes			Eddie Bond	Rockin' Daddy	Mercury	M	
Four Seasons			Elvis	Mystery Train	RCA	VG	
Tokens			T-Bone Walker	Goodbye Blues	Black/White	VG	
*****							
JEAN-PIERRE CHAPADOS, 2670 PLACE GRANBY #301, MONTREAL P. QUEBEC, H1M 1V2, CANADA-LP'S							
Annette	Sings Anka (Sgt. Skip)	Vista 3302	Frank Deaton	Just a Little Bit More	Daily	M	
"	Italienne	Vista 3304	Mumbles	My Baby Left Me	Modern	M	
"	On Campus	Vista 3320	Elvis	Too Much	RCA	VG+	
Steve Alamo	Starring (stereo)	ABCS 501	Five Thrills	Gloria	Parrot	VG+	
"	Sings & Swings	ABCS 551	Flamingos	Dream of a Lifetime	Parrot	M-	
Frankie Avalon	And Now About	Chancellor 5022	Balladiers	What Will I Tell My Heart	Aladdin (DJ)	M-	
Mickey Baker	Wildcat Guitar	Atlantic 8035	"	Red Sails in the Sunset	Jubilee	M	
Dorsey Burnette	Country Sound-City Sound	Point 292	Four Flames	Wheel of Fortune	Specialty	M-	
Joey Dee	Hey Let's Twist (orig. endtrk)	Roulette 25168	Five Chances	I May Be Small	Chance	M-	
The City	Carol King (Stereo)	Columbia EL8336	L. Esther/Dominos	Deacon Moves in	Federal	M-	
Del Vikings	Exciters	Crown 5368	Buccaners	Dear Ruth	Southern	M-	
Jackie	Tell Him	VAL 3264	J. Orla/Bluebirds	Baby Done Told Me	Excelstor	M-	
Kirby Stone Four	Man I Flipped	Crown 5372	Priscaines	There is Love in You	Sun	M-	
Buddy Lucas	R&R Down Home Turn Around	Cadence 1023	Hollywood Flames	My God is Real	Sun	M-	
Johnny Nash	Soul Folk (stereo)	Status 15011	5 Willows	Look in My Eyes	Lucky	M	
Olympics	Doin' the Hully Gully	Jad 1006	Ontarios	Lay Your Head on my Shoulder	Herald (Vinyl DJ)	M-	
Marvelettes	Marvelous	Arcee 423	Diamonds	Memories of You	Big Town	M	
Carl Perkins	Tennessee	Time 237	Mellomeds	Little Darlin'	Mercury	M	
Silly Lee Riley	Big Harmonica Special (ster)	Design 611	5 Tinos	Call On Me	Prestige	M-	
Dee Dee Sharp	All the Hits	Mercury 60965	Robins	Sitting by My Window	Sun	M-	
Big Jim Sullivan	Sitar Beat (stereo)	Cameo 1027	Larks	Our Romance is Gone	Savoy (DJ)	M	
Love Sculpture (D. Edmonds)	Blues Helping	Mercury 61137	Havens	How Would You Know	RCA (Vinyl DJ)	M	
*****							
JOHN AIKEN IV, 1354 OVERLOOK DRIVE, WASHINGTON, PA. 15301, FIXED PRICE LP'S - 50¢ POSTAGE							
Percy Mayfield	Weakness is Thing Called Man	RCA 4444 (st. warp)	TERRI YAMA, 190 E. ALGERIA AVE., SIERRA MADRE, CALIF. 91024 - 45 RPM				
Aaron Neville	Like it Tie	Minit 24007	Billy Ward & Domino	World is Waiting for Sunrise	ABC-10, 128	VG	
L. Williams & J. Watson	Two For Price of One	Okah 14122	Olympics	Hully Gully	Arcee 562	M	
Flamingos	The Flamingos (Hifi)	Checker 1433	Champions	Come On	Chart 631	M Min. 3	
Do Diddley	And Company (WOL) (DJ)	Checker 2985	Big Daddy	Happy Beat	Coral 9-62051	M - 3	
Fats Domino	Here Comes (DJ) Hi Fi	ABC Para. 455	Billy Haley	40 Cups of Coffee	Decca 9-30214	M	
Murray The K's	Blasts from Past Hi Fi	Chess 1463	Otis Wms. & Charns	I'd Like to Thank You Mr. DJ	Duke 6097	M	
D. Clark and Hot Nuts	Nuts to You (Adult)	Gross 101	Little Junior Parker	That's Alright	Delux 168	VG	
Vibrations	Shout	Okah 14111	Big Daddy	Walking Her Home (Grey)	Gee 1051 (st. warp)	VG	
Brook Benton	Today	Cotillion 9018	Golden Tones	Dorothea (WOL-label fade)	Hush 101	VG-	
Kingsmen	Volume 3	Wand 662	Perfect for Parties (EP)	Perfect for Parties	RCA EPA 7-37	VG-Min 5	
Mar-Kings & Hooker T & MG's	Back To Back	Stax 5720	JIM RUSSELL, 41 WASSON PLACE, PITTSBURGH, PENNA. 15216 - 45 RPM ORIGINALS				
Jerry Butler	You and Me	Mercury 61269	Dupres	Have You Heard	Coad 585	M	
John Klemmer	Blowin' Gold (Jazz)	Concept 321	"	Gone With The Wind	Coad 576	M-	
Jimmy Soul	If You Wanna be Happy (DJ)	SPQR 16001	Crests	(It's No) Sin	Coad 587	M-	
Joey Dee	Dance Dance Dance	Roulette 25221	Riviera	Flower of Love (WOL)	Coad 511	M-	
" & Starlighters	Peppermint Twisters	Scepter 503	Four Requires	Moonlight Serenade	Coad 508	M	
LaVerne Baker	See See Rider (White DJ) WOL	Atlantic 8071	"	Always and Forever	Paris 512	M	
Solomon Burke	If You Need Me (White DJ) WOL	Atlantic 8085	"	The Big Dance	Paris 515	M	
Dodie Stevens	Pink Shoelaces (WOL)	Dot 3371	"	Follow Me	Paris 526	M	
Del Shannon	Runaway	Big Top 1303	"	Follow Me	Paris 526	VG+	
Paul and Paula	Sing for Young Lovers (DJ)	Phillips 200-0780 WOL	Keris	Never	Old Town 1133	M	
Rocky Fellers	Killer Joe (DJ - WOL)	Scepter 512	Willows	I'm Sorry Pillow	Parkway 860	M	
*****							
R.R. WORTHY, 1039 W. LIBERTY, SANTA MARIA, CAL. 93454, 45's MINIMUM BIDS WHERE NOTED, POSTAGE AND INSURANCE EXTRA							
Lovers	Darling It's Wonderful	Lamp 2005	Crystals	Charm Bells May Ring	Phillies 123	M	
Cardinals	Under Blanket of Blue (Vel)	Atlantic 1025	Alley Cats	Walking in the Rain (WOL)	Phillies 123	M	
Spiders	The Real Thing (Maroon)	Imperial 5305	B.B. Sock & Blue Jeans	He's Sure Boy I Love (WOL)	Phillies 123	M	
Jimmy Bowen	Warm Up To Me Baby	Roulette 4010	Four Coins	Puddin' n' Tain	Phillies 123	M	
Ivory Joe Hunter	Everytime I hear that Song	Atlantic 1151	Flamingos	Why Do Lovers Break Each	Phillies 110	M	
Chuck Rio & Originals	C'est La Vie (WOL)	Jackpot 313	Blue Balls	On Mother Dear	Epic 5-9091	M	
Jerry Keller	Here Comes Summer	Kapp 277	Skyliners	Love Walked In	End 1055	M	
F. Lyman & Teenagers	Out in the Cold Again	Gee 1036	Hollywood Persumders	Sold Heart to Junkman	Newtown 5000	M	
Coasters	Wake Me Shake Me	Atco 6168	Rob Keys	Since I Don't Have You	Calico 103	M	
Johnny & Hurricanes	Red River Rock (maroon)	Warwick 121	Five Keys	Drums A-Go-Go	Orig. Sound 50	M	
Penguins	Memories of El Monte	Orig. Sounds 27	Four Aces	Pizza Pie	Hanser 544	M	
Dave Baby Cortez	Happy Organ	Clock 1009	"	Window of a Fool (WOL)	Capitol 15651	VG-	
Spyder Turner	Stand By Me	MGM 13617	"	I Only Know I Love You	Decca 9-29989	M	
Maurice Williams	Stay	Herald 552	"	Bahama Mama	Decca 9-30242	VG+	
Platters	Magic Touch	Mercury 70819	"	Honey in the Horn	Decca 9-28691	M	
Hank Ballard	Finger Poppin Time (SOL-WOL)	King 5341	"	If You Can Dream	Decca 9-29809	VG+	
Ad Libs	Boy From New York City	Blue Cat 102	"	Heart	Decca 9-28476	VG+	
Ivory Joe Hunter	Sinclair net You Baby (SOL) Red	Atlantic 1111	"	Kalin Twins	Decca 9-30911	VG+	
LaVerne Baker	I Cried a Tear	Atlantic 2007	"	Duane Eddy	RCA 47-8087	M	
Beatles	She Loves You (SOL)	Swan 4152	"	Blusnotes	I Don't Know What It Is	Brooke 111	VG+
Jewel Akens	Birds and the Bees	Sra 3141	"	Fleetwoods	Last One to Know	Dolton 454	VG
Four Seasons	Big Girls Don't Cry	VeeJay 465	"	Duane Eddy	Because they're Young (WOL)	Janie 1156	VG
Earls	Remember Then (WOL)	Old Town 1130	"	Terry Lee	Hay Baby Hay Sugar	Red Fox 101	VG-
*****							
			"	Twistin' U.S.A. (WOL)	Swan 4060	M	
			"	Runaround Sue	Laurie 3110	VG	
			"	Sh Boom	Cat 45-104	M	
			"	Tell Me Why	Sabrina 200	M	
			"	Close your Eyes	Calico 113	VG+	

Jack Scott	Fatsy	Top Rank 2075	M	SUE IMPERATOR, 1500 NOBLE AVE., BRONX, N.Y. 10460, 45 RPM - SPECIAL SUN AUCTION -	
Billy May Orch.	Little Moon	Capitol 10596	M	ALL VG to M- NOTE MINIMUM BIDS ON CERTAIN RECORDS	
Fats Domino	Put Arms Around Me Honey	Imperial 2690	M	Great Ball of Fire + 3 (pic al)	Sun EPA 107
Andy Williams	I Like Your Kind of Love	Cadence 1223	VG	Don't Be Cruel + 3	Sun EPA 108
David Rose	Swinging Shepherd Blues	MGM 12608	M	Ubangi Stomp + 3	Sun EPA 109
Jonie James	How Important Can It Be	MGM 11919	M	High School Confidential + 3	Sun EPA 110
Frank Sinatra	My Love My Love	MGM 11543	M	I Can't Help It + 3 (pic al)	Sun EPA 111
Paul and Paula	They Came to Cordura	Capitol 4284	M	The Rock Island Line + 3	Sun EPA 112
Ray Morrissey	Hey Paula	Phillips 40084	VG+	I Walk The Line + 3	Sun EPA 113
Four Lads	House of Blue Lights	Decca 9-29594	M	Guess Things Happen + 3	Sun EPA 114
Four Lads	Long John	Columbia 40204	M	Blue Suede Shoes + 3	Sun EPA 115
with Frankie Laine	Harmony Brown	Columbia 40140	M	Home of Blues + 3	Sun SEP 116
Johnnie Ray	Little Bit	Columbia 40532	M	So Doggone Lonesome + 3	Sun SEP 117
Eddie Fisher	What Can I Lose	Columbia 40220	M	Bear Cat	Sun 101
Vic Damone	I Heard the Angels Singing	Columbia 40600	M	Just Walking in Rain	Sun 106
Eddie Heywood	Paths of Paradise	Columbia 40435	M-	Feeling Good	Sun 107
Guy Mitchell	Because I Love You	Columbia 40695	M	My God is Real	Sun 109
Reemsey Clooney	Some Day Soon	RCA 6746	M	Prisonaires Prayer	Sun 191
BOB CHARBONNEAU, 28434 WAVERLY, ROSHARON, MI. 48066 MIN.	Here in My Heart	Mercury 5858	M	Mystery Train	Sun 192
STAYED - ADD 25¢ POSTAGE	I'm Walking Behind You	Mercury 70128	M	No Teasing Around (78 RPM)	Sun 195
Apaches	You Were Only Fooling	W.B. 5616	M	Move Baby Move	Sun 214
Teddy & Rough Riders	Virgin Isle Vamp	RCA 6956	VG	I Feel So Worried	Sun 218
Danny Zella	Rock-a-billy	Columbia 40077	M	Red Hot	Sun 219
Sabres	Lord made a Peanut	Columbia 41075	M	Gone Gone Gone	Sun 224
Fenderman	Hello Young Lovers	Columbia 40370	M	Signifying Monkey	Sun 228
Tune Rockers	Count your Blessings			Daydreams Come True	Sun 229
Link Wray	*****			There's No Right Way	Sun 230
Thundertones	*****			Felous Prison Blues	Sun 232
Revells	*****			Little Fine Healthy Thing	Sun 233
Blue Echoes	*****			Love for you Baby	Flip 237 (Sun Subaid)
Jimmy Beck	*****			Bad Girl	Sun 238
Wailers	*****			R&R Ruby (his first on Sun)	Sun 239
B. Bumble & Stingers	*****			Slow Down	Sun 240
Royal Rockers	*****			I Walk The Line	Sun 241
Fantasies	*****			Ropin' the Blues	Sun 243
Cruisers	*****			Welcome to the Club	Sun 244
Hi-Lites	*****			Trouble Bound (his 1st on Sun)	Sun 245
Magnolian	*****			Rockin' with My Baby	Sun 246
Nutmegs	*****			Bad Headed Woman	Sun 247
Spades	*****			Riddle Hop (real rocker)	Sun 248
Inspirations	*****			Dixie Fried	Sun 249
Witscapes	*****			Ubangi Stomp (real rocker)	Sun 250
Du Droppers	*****			I Need a Man	Sun 253
Overtones	*****			Come on Little Mama (real rocker)	Sun 254
Blendtones	*****			Ten Cents Down	Sun 255
Casualties	*****			Do What I Do	Sun 256
B.B. King	*****			Shoobie Oobie	Sun 257
Hal Davis	*****			Train of Love	Sun 258
Eddie Burns	*****			Crazy Arms (his 1st on Sun)	Sun 259
George Green	*****			Playing Saucers R&R	Sun 260
Buddy DeVito	*****			Matchbox	Sun 261
Robins	*****			Feelin' Low	Sun 262
Big Boy Groves	*****			Ain't got a Thing	Sun 263
Big Mama Thornton	*****			I'll Be Around	Sun 264
Fee Wee Clayton	*****			Don't Make Me Go	Sun 266
Lloyd Glenn	*****			Whole lot of Shakin'	Sun 267
Jimmy McCracklin	*****			Maria Froggie	Sun 268
Little Red Walter	*****			Pop Pop Baby	Sun 269
Andy Charis & Blues Kings	*****			Please don't Cry Over Me	Sun 270
Peter Kim	*****			Fool's Hall of Fame (blk Grp)	Sun 271
Spaniels	*****			Greenback Dollar	Sun 272
Tommy Burk & Counts	*****			Easy To Love	Sun 273
Counts	*****			That's a Right	Sun 274
B. Hicks & Youngsters	*****			Laughin' and Jokin'	Sun 275
3 Friends	*****			Red Hot (real hot number)	Sun 277
Mickey & Sylvia	*****			Flat Foot Sam	Sun 278
J. Williams & Jokers	*****			Home of the Blues	Sun 279
T. Adrian & Bell Hope	*****			Great Balls of Fire	Sun 280
Boyd Bennett	*****			Cindy Lou	Sun 282
Five Keys	*****			My Bucket's Got Hole in It	Sun 285
Diamonds	*****			I've Got Love if you Want It	Sun 286
Sierras	*****			Glad all Over	Sun 287
Enchanters	*****			Breathless	Sun 288
Hen Gates	*****			Baby Please Don't Go	Sun 289
Sabres	*****			Judy	Sun 290
Konancers	*****			The Lonely Hours	Sun 293
Peggy Lee	*****			Memories of You	Sun 294
Eddie Cleanhead Vinson	*****			High School Confidential	Sun 296
Chubby Checker EP	*****			Gene Simmons	Sun 299
Chuck Willis	*****			Leavis Boogie (dynamite flip)	Sun 301
Du Droppers	*****			Breakup	Sun 303
G. Young & Youngsters	*****			Itchy (great instrumental)	Sun 304
BOB HOGAN, 675 TYSENS LANE, STATEN ISLAND, N.Y. 10306, MINT 45'S-B-PICKED PRICES-MONEY	*****			Sally Joy	Sun 305
Supremes	*****			I've Been Waiting	Sun 306
Champions	*****			Nothing Can Change My Love	Sun 307
Shoquettes	*****			It's Just About Time	Sun 309
Blue Smith and Group	*****			I'll Sail My Ship Alone	Sun 312
Ascots	*****			Down by the Riverside	Sun 313
Magnetics	*****			Sweet Sweet Girl	Sun 314
Shoppards	*****			Jump Kite out of Jukebox	Sun 315
Gladiolas	*****			Luther played the Boogie	Sun 316
Silhouettes	*****			Big Blond Baby	Sun 317
Ray Knights	*****			Beginn' my Baby	Sun 319
Tic Tocs	*****			Time will Tell	Sun 320
Pyramids	*****			Don't ever Leave Me	Sun 322
Invictors	*****			Got the Water Boiling	Sun 323
MIKE REDMOND, 12 HAMPTON ST., HAUPPAUGE, N.Y. 11787 - ALL LP'S - BID	*****			Have Faith in my Love	Sun 324
Various Artists	*****			Let's Talk about Us	Sun 325
Drifters	*****			Sweet and Easy to Love	Sun 326
Cordials	*****			Make Sweet Love	Sun 327
Ink Spots	*****			With Your Love (one of best)	Sun 328
Flairs	*****			Willie Willie (worst on Sun)	Sun 329
Del Vikings	*****			You're Just my Kind	Sun 330
Delta Rhythm Boys	*****			Little Queenie	Sun 331
Various Artists	*****			Goodbye Little Darlin'	Sun 332
Midnighters	*****			What a Life	Sun 333
Five Royales	*****			Alice Blue Gown	Sun 334
Paragons	*****			Straight A's in Love	Sun 335
Five Satins	*****			Thousand Guitars (instru)	Sun 336
El Dorados	*****			Walkin' and Talkin' (DJ)	Sun 337
DEAN CHAPMAN, 27 CORAL CRESCENT, WINNIPEG, MANITOBA R2J, 1V6, CANADA - ALL ORIG. M	*****			Baby Baby Bye Bye	Sun 338
LP'S WITH ORIG. SLIVERS, BID - 25¢ PER LP FOR POST. & INS. MIN. BIDS NOTED.	*****			There's no Tomorrow	Sun 340
Eddy Cochran	*****			We Burned the Bridges	Sun 342
Dick Dale & Deltones	*****			Story of Broken Heart	Sun 343
Duane Eddy	*****			Hang Up My R&R Shoes	Sun 344
Everly Bros.	*****			Is It Me	Sun 345
Guess Who (early Canadian rel)	*****			Guess I'd Better Go	Sun 346
John Lee Hooker	*****			Mean Eyed Cat (DJ)	Sun 347
Jimmy Reed	*****			Good Guy Always Wins (DJ)	Sun 348
Staccatos (Canadian rel)	*****			I Gotta Know	Sun 349
D.C. Thomas & Shays	*****			You Don't Love Me	Sun 351
Ventures	*****			Love Made a Fool of Me	Sun 352
Wailers	*****			Bad News (WOL)	Sun 354
Muddy Waters	*****			Oh Lonesome Me	Sun 355
	*****			What'd I Say	Sun 356
	*****			U.T. Party Part I	Sun 358
	*****			Belle of the Swanee	Sun 359
	*****			Groovy Train	Sun 360
	*****			I'll Wait Forever	Sun 361
	*****			I'll Stick by You	Sun 362
	*****			It Won't Happen with Me	Sun 364
	*****			I Forgot to Remember	Sun 365
	*****			Well I Ask Ya	Sun 366
	*****			Save the Last Dance For Me	Sun 367
	*****			Since I Met You	Sun 368
	*****			Uncle Jonah's Place	Sun 370
	*****			Ronnie B	Sun 371
	*****			Big Dream (DJ)	Sun 373
	*****			I've Been Twistin'	Sun 374

[illegible]



Beatles	She Loves You	Swan 4152	VG+ 3	Kings	Long Lonely Nights	Baton 245	4
Willie Mabon	That's no Big Thing	USA 735	VG 2,50	Ann Cole	I've Got Nothing Working Now	Baton 247	4
PAT GRENVO, 10 LAUREL CIRCLE, PEARSE AFB, N.H. 03801	I Love My Baby	Aladdin 3355	VG	Gar Bacon	Y-I-O-U	Baton 248	4
Crystal	Off Shore	Atlantic 1109	VG	Fidelities	The Things I Love (Sample)	Baton 252	
Cardinals	Off Shore	Atlantic 1109	VG	Five Five	My Greatest Thrill	Baton 261	
Vibraharp	The End of the Story (SOL)	Beech 713	VG	Angels	What Time Is It	Beltone 2024	
Howling Wolf	Cosy with Rosie	Chess 1584	VG-	Champs	That's All I Ask of You	Caprice 112	
Enchanters	I'll Be Around/44	Coral 61756	VG-	Rene & Ray	Khalil (DJ)	Challenger 1131	
Robins	What a Minute Baby	Coral 61832	VG-	Little Junior Parker	Queen of my Heart	Donna 1360	
Four Fellows	There Goes	Coral 106	VG-	Bobby "Blue" Bland	Sometimes	Duke 301	
Leaders	I Made A Vow (Blue)	Glory 234	VG-	Little Junior Parker	Wishing Well	Duke 303	
Capris	Soldier Boy	Glory 244	VG		Blue Letter	Duke 309	
	I Sit in My Window	Glory 239	VG+		Dangerous Woman	Duke 315	
	Nobody Loves Me	Glory 239	VG+	Bobby Lee Trammell	You're on my Mind	Duke 317	
	Can't Help Loving That Girl	Glory 239	VG+	G.Torrance & Caribbeans	You Matest Girl	Fabor 127	5
	God Only Knows (Yellow)	Gotham 7304	VG	F. Lyman & Teenagers (EP)	Too Soon	Galliant 1003	4
	It's a Miracle	Gotham 7308	VG		Go Romantic	Gee 602	5
	My Weakness	Gotham 7308	VG		I'm not a Juvenile Delinquent	Gee 1026	
Spiders (BLUE SCRIPT)	I Didn't Want to Do it (SOL)	Imperial 5265	G+	Mello Tones	Paper Castles	Gee 1032	
(Red Script)	Tears Begun to Flow	Imperial 5290	G	J. Barnes/Gibbaltars	Be Careful with My Love	Gee 1037	
Emancos	I'm Slippin' in	Imperial 5291	C	V. Martin & Tarriers	Cindy oh Cindy	Gibbaltars 102	4
Chips	Blue Moon	Jox 801	M-	Tarriers	Banana Boat Song	Gibbaltars 247	
Orioles	Rubber Discut	Jox 803	M-	Laurie Laurie	Ambrase (Part Five)	Gibbaltars 249	
Joe Therrien Jr.	Bad Little Girl (SOL)	Jubilee 5115	VG-	Jimmy Stone	Forever Ambrase	Gibbaltars 290	
Money Boys	Come Back to Me Darling (WOL)	Lido 505	VG	Raindrops	Found Mine	Gibbaltars 294	4
Silva-Tones	Vipity Vop (WOL)	Modern 980	VG+	C. Brown & J. Blazors	Without Love Love Love	Hamilton 50021	
Velours	Roses are Blooming (WOL-SOL)	Monarch 5281	VG+	Lovers	Mary Christmas Baby	Hammond 1021	
Sunsets	Can I Come Over Tonight	Onyx 512	M-	H. Barrett & Victors	Darling It's Wonderful	Lamp 2005	
Valentines	Lydia (DJ & WOL)	Petal 1040	VG+	B. Lawrence/Dickie Doo (Grp)	Fungus Among Us	Madison 1654	
4 Pharoahs	I'll Never Let You Go (WOL)	Rama 201	VG+	Pearls	Come My Little Baby	Mark-X 7005	
Playboys	Give Me Your Love (White)	Ransom 101	M-	Lyodells	Ugly Face	On the Square 120	4
Beatles	One Question (Yellow)	Tetra 4447	VG-	Hollywood Argyles	There Goes The Boy (DJ)	Parkway 897	
	Fan club Xmas LP		VG-	Chuck Darty	You Been Tortur'ing Me	Paxley 752	
DUSTY DISCS, P.O. BOX 174, RAY RIDGE STATION, BROOKLYN, N.Y. 11220, MAKE ALL CHECKS				Bob Oakes/Sultans	My Steady G.L.	Randy 121	
PAYABLE TO JOE ROCCO, ADD 50¢ FOR POST. & INS. ON ORDERS UNDER \$10, FIXED PRICE SALE.				Crowns	Church Bells May Ring	Regent 7502	
Bobby Scott	Chain Gang	ABC 9658	M-	Carls	Kiss and Make Up	RnB 6901	6
Charles Brown	Confidential	Aladdin 3342	M-	Dupas	Life is But a Dream	Rome 101	
Tommy Ridgely	Jam Up (WOL)	Atlantic 1039	VG+ 6	Ed Diddle	Scream'n' Ball	Roulette 4060	
Jackie Wilson	Reet Petite	Brunswick 55024	M-	Eddie Cooley/Dimples	Bennevers	Royal Roost 608	
Stan Freberg	Mun'ful Mun'ful	Capitol 3815	M-	Emitt Slay Trio (Vocal)	Priscilla	Royal Roost 621	3
Floyd Dixon	Hey Bartender	Cat 114	M-	Carols	I've Learned my Lesson	Savoy 892	12
Bo Diddley	I'm a Man	Checker 814	M-	Dolly Cooper	Fifty Million women	Savoy 896	3
Bobby Tuggle	The \$64,000 Question	Checker 923	M-	Luther Bond/Emeralds	Alley Cat	Savoy 898	3
Bobby Charles	Why Did you Leave	Chess 1617	M-	Hot Shots	Starlight Starbright	Savoy 1131 (SLT LAB FADES)	
Al Hibbler	After Lites Go Down Low	Decca 29982	M-	Jive Bombers	Blue Nights	Savoy 1136	
Nervous Norvus	Transfusion	Dot 15470	M 7	Three Playmates	Bad Boy	Savoy 1508	
Seilly Lewis	Shane Shane Shane	Imperial 5418	VG+ 4	Rufus (Mr. Soul) Beacham	(Do-Do Do-Do) I Dreamed	Savoy 1537	
Little Willie John	All Around the World	King 4818	M-	Montelairs	No Man is King	Scepter 1214	
Lonnie Donegan Skiffle Grp	Rock Island Line	London 1650	M-	Harpnotes	Wait for me	Sunburst 106	
Buchanan & Goodman	Plying Saucer	Luniverne 101	M-	Billy Bland	My Memories of You	Tip Top 401	6
Sam (The Man) Taylor	Red Sails in the Sunset	NIM 11977	VG+ 5	Robert Williams/Groovers	Chicken in Basket	Tip Top 708	
Elvis Presley	Good Rockin' Tonight	RCA 6381	M- 15	Fals	Load Mailfers	Tip Top 730	
	Good Rockin' Tonight	RCA 6381	VG- 6	Latears	Summer is Here	Turf 1006	10
	I'll Never Let You Go	RCA 6638	M 10	ALAN SHUTRO, 144-25 ROOSEVELT AVENUE, FLOHISH, NEW YORK 11354- FIXED PRICE LP'S-	Kickin' Kangeroo	World Artists 1009	
	Treat Me Nice (Pic Cov)	RCA 7035	VG 10	ALL MINT EXCEPT AS NOTED			
	Food Such as I	RCA 7506	VG 8	Shep & Lineights	Our Anniversary	Hall 1001	25
	My Wish Came True	RCA 7600	M-	Huey "Piano" Smith & Clowns	For Dancin'	Ace 1015	25
	Can't Help Falling	RCA 7968	M- 4	James Dean Story	(Great Cover)	Coral 57099	25
	Ain't That Loving You Baby	RCA 8440	M- 4	Dion	Alone	Laurie 2004	25
	Perfect for Parties (Pic Cov)	RCA-SPA7-37	M+ 35	Paul Anka	Big 15 - Vol. III	ANC 409	20
	Perfect for Parties (no cov)	RCA-SPA7-37	VG+12	Four Tunes	It's Xmas Everywhere (ST)	ANC 360	20
	By Request (Compact 33 Double)	RCA-LPC128	M- 35	Barry Mann	12 X 4	Jubilee 1039	15
	All Shook Up (White Can. DJ)	RCA 6870	M 8	Jimmy Clanton	Who Put the Bomp	ANC 399	18
	Hard Headed Woman	RCA 7260	M- 8	Freddy Cannon	Just a Dream	Anc 1001	15
	One Night	RCA 7410	M- 7	Beach Boys	The Explosive (All Hits)	Swan 502	15
Bobolinks (DJ)	I Just Want to Be Elvis	Key 573	VG+10	Paul Evans	Surfin' USA (Orig.)	Capitol 71890	12
Wanderers	Frankly I Sargeant	Fortune 200	M 5	Ronny & Daytonas	Little Deuce Coupe (Orig.)	Capitol 71998	12
Complete Set of Elvis Presley Bubble Gum Pic Cards (66 cards in color)	Hey Mr. Presley	Atco 6308	M 50	Rob Orblson	Fabulous Teens	Guaranteed 1000	10
Beatles	Ain't She Sweet	Blue River 208	M 7	Chubby Checker	G.T.O.	Maia 4001	12
Teen Bugs	Yes You Can Hold My Hand	Capitol 5365	M 20	Buddy Holly	In Dreams	Monument 8003	9
Beatles (With Cover) EP	Kings did it	Centaur 106	M 7	Freddy Cannon	Biggest Hits (Rock Cov/v.pics)	Parkway 8022	10
Veronica Lee & Moniques	Leatin' Time (DJ)	Constellation 118	M 6	Dixie Cups	Holly in the Hills (ST)	Coral 75744	12
Livers	Fortune 061	Fortune 061	M 5	Chiffons	Happy Shades of Blue	Swan 504	15
Peppers	Sing Beatles Hits (6 songs)	Liberty Little EP7388M10		Bubba Johnson	Chapel of Love	Red Bird-20-100	10
Chipmunks (EP)	The Beatles Dance	Regina 305	M 5	Brenda & Tabulations	Sands of Time (St)	UA 6671	8
Saxtons	The Beatle Walk (DJ)	Tela 1004	M 5	Scream'n' Jay Hawkins	Sweet Talkin' Guy	Laurie 2036	12
D. King & Royal Knights	I Don't Want to Cry (DJ)	20th Cent. 531	M 10	Olympics	Come Home	King 569	12
Female Beatles	See-See Jay	See-See Jay 715	M 5	Everly Bros.	Dry your Eyes	Dionn 2000	10
Four Seasons	American Tour With-Radio Fallsback 5745 LP #3	Coral 5745	M 25	Jocko	I Put a Spell on You (ST)	Epic 26457	8
Ed Rudy	Reminiscing	RCA (DJ)	M- 60	Dave "Baby" Cortez	Dancy by Lite of Moon	Arvee 424	10
Buddy Holly LP	I Brought it All On Myself	Baby Let's Play House	M- 60	Innocents	Party Time	Arvee 429	10
Little Richard	Baby Let's Play House	Sum 217	M- 60	Clyde McPhatter	Beat	Condensed 3025	VG 13
Elvis Presley			M- 60	Ricky Nelson	Jocko's Choice R&B Oldies	Condensed 777	10
ED ENGEL, 45-10 KISSENA BLVD., FLOHISH, N.Y. 11355-LP'S - MINIMUM BIDS NOTED				Johnny & Hurricanes	Harrp Organ (Rare Orig)	Clock 311	16
Wish Upon a Star				Charley Rich	Innocently Yours	Indigo 503	14
Pulse (Carlo of Belmonts)				Bill Haley & Comets	Ta Ta	Mercury 20597	9
Chiffons	Secret Love	BTF 1011	M 10	Creasendos	Rock n' Roll	Imperial 9048	10
Del-Satins	Out to Lunch (Rare)	BTF 1019	M 20	Neil Sedaka & Tokens	That's Rich (ST)	Warwick 2007	M- 14
Satins 4 (Del-Satins)&Cinn.	Angels Mixed Soul	BTF 1010	M 20	Paul Anka	Strictly Instrumental	RCA 3352	15
Tokens	December 5th (Rare)	BTF 1014	M 15	Wayne Fontana & Mindbenders	Oh Julie	Duane 8964	10
	Again	RCA 1665	M	Marv Johnson	All Malha Hits	Guest Star 1453	10
	Wheels (Vary Rare)	RCA 2806	M- 20	Johnny & Hurricanes	Goodnite My Love (ST)	Crown 5366	10
U.S. Double Quartet (Tokens)	We Sing Folk	RCA 2631	M-	Shelly Fabares	Game of Love	RCA 4142	7
Life is Groovy (no cover)	Lion Sleeps Tonight	RCA 2514	M- 15	Shadows of Knight	Love Me Forever	Pentana 27542	12
Both Sides Now	Life is Groovy (no cover)	BTF 1005	M	McCoy's	More Mary	Capitol T 1911	M- 12
See You in September	See You in September	BTF 1001	M	Bobby Marchan	Stormville (ST)	UA 3118	10
Payels	Place of Mind	Jubilee 8028	M 8	Tonny Allen & Rite Ows	Things we Did Last Summer	Warwick 2010	14
Barbara Ann	Barbara Ann	Gee 706	M-	Charley Rich	Gloria (ST)	Colpix 431	14
45'S - ALL MINT UNLESS NOTED				Flamingos	Hang on Sloopy	Dunwich 666	8
1 Winds (Tokens)	Dream Angel Goodnight	RCA 8089		Marvelettes	There's Something on Mind	Rang 212	9
1 Winds (Tokens)	Remember Last Summer	Swing 100		Neil Sedaka	Rock n' Roll	SphereSound 7004	10
1 Winds (Tokens)	The Kiddle	RCA 8018		Del Shannon	Big Boss Man (ST)	Crown 240	13
1 Winds (Tokens)	Some People Sleep	W.B. 7255		Johnny Thunder	Flamingos (orig. Black lab)	Checker 1433	12
1 Winds (Tokens)	Breezy (pic cover)	BTF 519		Rosie (Of Originals)	Playboy	Tania 231	10
1 Winds (Tokens)	You're My Girl (Carole King)	BTF 504		Fleetwoods	Circulate	RCA 2317	8
1 Winds (Tokens)	Two Cars	RCA 8309		Searchers	Landy Man	Amy 8003	10
1 Winds (Tokens)	Please Say You Want ME (Rare)	BTF 552		David Seville & Chipmunks	Loop De Loop	RCA 2631	10
1 Winds (Tokens)	Please Write	Laurie 3100		Conway Twitty	Lonely Blue Nites	Diamond 5001	8
1 Winds (Tokens)	Mark My Words	Swing 101		Little Richard	Mister Blue (ST)	Brunswick 54102	10
1 Winds (Tokens)	Sweets for my Sweet	BTF 509		Dion & Belmonts	Meet/Needles & Pins	Delton 8001	10
1 Winds (Tokens)	Oh Kathy (Rare)	BTF 515		Five Royales	First Album (Red Plastic)	Kapp 1363	10
1 Winds (Tokens)	Portrait of my Love	W.B. 3900		Fireballs	Fortrait of a Fool	Liberty 3132	10
1 Winds (Tokens)	When I Lock My Door	BTF 547		Neil Sedaka	The Conway Twitty Touch	MSR 4019	15
1 Winds (Tokens)	Wishing	RCA 8052		Jan & Dean	Tha Explosive (ST)	MSR 3943	15
1 Winds (Tokens)	Both Sides Now	RCA 8114		Billy Storm	Together on Records	Okeh 14117	7
1 Winds (Tokens)	Hear the Bells	RCA 8210	VG+	Gladys Knight & Pips	24 Hits	Laurie 2016	10
1 Winds (Tokens)				Lee Dorsey	King 955	King 955	10
1 Winds (Tokens)				Four Seasons	Vaquero	Top Rank 343	10
1 Winds (Tokens)				Castella	Hit First	RCA 2035	VG 10
1 Winds (Tokens)				Johnny Burnette	Little Old Lady From Pasadena	Liberty 7377 & ST	10
1 Winds (Tokens)				Rivieras	Letter full of Tears	Fury 1003	14
1 Winds (Tokens)				Don Gardner & D.D. Ford	Ya Ya	Fury 1002	12
1 Winds (Tokens)				Mac Shannon	Stay & Other Great Hits	VeeJay 1082	10
1 Winds (Tokens)				Carl Reiner & Mel Brooks	So This is Love w. Sacred	Era 109 (ST)	12
1 Winds (Tokens)				Troops	All Early Hits (ST)	Clarion 608	10
1 Winds (Tokens)				Titus Turner	Hits w. You're 16 (ST)	Liberty 7296	12
1 Winds (Tokens)				Roy Orbison	Let's Have a Party (Rare)	USA 102	12
1 Winds (Tokens)				Easy Riders	Need your Lovin'	Fire 105	12
1 Winds (Tokens)				Knickerbockers	Runaway	Big Top 1303	15
1 Winds (Tokens)					Sunshine Man (ST)	Epic 26419	10
1 Winds (Tokens)					2000 Year Old Man (Orig)	Capitol 1529	10
1 Winds (Tokens)					Wild Thing	Atco 33-193	10
1 Winds (Tokens)					Easier Said than Done	Roulette 25234	6
1 Winds (Tokens)					Sound Off	Janie 3018	8
1 Winds (Tokens)					Orbisons w. Oh Pretty Woman	Monument 8035	6
1 Winds (Tokens)					Featuring Mariane	Epic 24033	10
1 Winds (Tokens)					Lias	Challenge 622	10

Essex	Walking Miracles	Roulette 25235	6	DUSTY DISCS, P. O. BOX 174, BAY RIDGE STATION, BROOKLYN, N.Y. 11220. MAKE ALL			
Four Seasons	Big Girls Don't Cry	Vee Jay 1056	10	CHECKS PAYABLE TO JOE ROCCO. ADD 50¢ ON ALL ORDERS UNDER \$10.00. FIXED PRICE SALE			
Joe Houston	Wild Man of Tenor Sax	Crown 5203	10	I Need a Girl	Aladdin 1277	M- 60	
Cadets	With Stranded in the Jungle	Crown 370 (ST)	15	You Took my Love	Apollon 510	VG 5	
THE FOLLOWING LP'S ARE BID -	NOTE MINIMUMS:			Smokey Joe's Cafe	Atco 6059	VG+ 7	
Five Keys	The Five Keys	King 688	65	Come Back my Love	Atlantic 1067	VG+ 9	
Terry Holland	Terry Holland	Brumswick 54041	35	Here Goes My Heart to You	Atlantic 1079	M- 8	
Gunn Vincent	Crazy Times	Capitol T 1342	M- 28	Cardinals	Capitol 1060	VG+ 5	
Jack Scott	I Remember Hank Williams	Top Rank 319	15	Gallahads	Diddy Wah Diddy	Checker 832	VG 7
DONALD WHEATON, 54 SOUTH HUNTINGTON AVE., APT. 2, JAMAICA PLAIN, MASS. 02130-ALL M-				Preludes	Kingdom of Love	Cub 9005	VG 25
Willows	Church Bells are Ringing	Melba 102	Min. \$20	Velours	Blue Velvet	Cub 9029	M- 6
Cellos	You Took my Love	Apollon 510		Shirley's	My Love is a Charm	Decca 10669	M- 4
Rainbows	Mary Lee	Pilgrim 703		Bill Robinson & Quails	Lonely Star (yellow)	Deluxe 6030	M 6
Charm	Love's Our Inspiration	Chart 608		Chanters	Over the Rainbow (black)	Deluxe 6177	M 10
Flamingos	It Ain't Right	Federal 12261		Medallions	Did you Have Fun	Dootone 407	M 12
Lighting	The Ladder of Love	Decca 30335		Nicky De Mattos	School House Rock	End 1021	M- 5
Valentines	Hand Me Down Love (Blue)	Rama 181		Dominoes (511 Top)	Until Real Thing Comes Along	Federal 12162	M 15
Cadillacs	Wishing Well	Josie 769		Kodaks	Teenager's Dream	Fury 1007	VG+12
Penguins	Be Mine or Be a Fool	Mercury 70610		Scarlets	Truly Yours	Fury 1036	VG+ 5
Wanderers	Thinking of You	Onyx 518		Four Fellows	Please don't Deprive Me of Love	Glory 242	VG+12
FRANK CARAVELLO, 317 BEDFORD AVE., MT. VERNON, N.Y. - LP'S - FIXED PRICE MINT ORIGINALS				Five Willows	Lay Your Head on Shoulder	Serald 433	VG 50
Brenda Lee		Decca 4039	M- 20	Avons	Our Love Will Never End	Hull 717	VG+20
Various Groups	Big Ones from Duke & Peacock	Decca 4039	M 25	Monotones	Drum (WOL)	Hull 735	VG 10
John Lee Hooker	Where It's At	Stax 2013	60	Fabulous Chimes	Faithful to Me	Invinc. Arts.	M 10
Buddy Holly	Reminiscent (orig. rare maroon)	Nipper 57426	25	Shantons	In My Heart	Ivy 104	VG+ 5
Van Dyke (same grp. as King)	Well 6004	Well 6004	15	Cadillacs	The Christmas Song	Jay Mar	VG+12
Hank Ballard (of Midnighters)	A Star in Your Eye (Blk/511)	King 896	15	Schoolboys	My Girl Friend (WOL)	Josie 820	VG+ 8
WANTED:				Velours	I AM Old Enough (DJ)	Okay 7085	M- 5
Mellotones	Tonight Tonight	Herald	15	Love Only You	Can I Come over Tonight	Okay 512	VG 12
Jaguars	Way you Look Tonight (Yel. lab./red plus) Ar-dell		20	Valentines	Love Only You	RPM 399	M- 30
Alan Ford Presents (LP)	King Henchman New Orleans	Coral 57216	20	Vocalers	Twenty Minutes	Rama 201	M- 18
JOE MARCHESANI, 1613 COLUMBIA DRIVE, CEDAR FALLS, IOWA 50613				Duponts	Is It a Dream	Red Robin 114	VG 30
Dreams	Under the Willow	Savoy 1140	VG	Chord-A-Roy	I Walk Alone	Red Robin 119	VG-30
Charm	First Time We Met	DeLuxe 6065	VG	HYMAN TAMIL, 1704 OCEAN PARKWAY, BROOKLYN, N.Y. 11223 - FIXED PRICE SALE - 78 RPM	Somabody	Royal Roost 627	M- 13
4 Pharaohs	Give Me Your Love (WOL)	Paradise 109	M-	Riviera	Little Girl Lost (DJ)	JDS 5001	M- 10
Solitaires	The Angels Sang	Old Town 1026	M-	Platters	Forever	Baton	M \$5
Medallions	I'll Never Love Again	Dootone 373	M-	Doris Brown Group	Tell The World (511 Top)	Federal	M 5
Penguins	Memories of El Monte	Drum-Sound 27	M	Orioles	My Cherie (red)	Gotham	M 4
Impressions	For Your Precious Love	Falcon 1013	M-	Don't Tell Her What Happens	Until the End of Time (red)	Gotham	M 4
Danleers	I Really Love You	Mercury 71356	M	What are you Doing New Years Jubilee	Don't Tell Her What Happens	Jubilee (script)	M 7
Pop Chords	When I Woke Up This Morning	Holiday 2603	VG	Wishing Well	What are you Doing New Years Jubilee	Jubilee	M 5
Dappers	Come Back to Me (White)	Peacock 1651	M	Jerry Dorn & Group	What are you Doing New Years Jubilee	King	M 3
Penguins	My Troubles Are Not At End	Mercury 70799	M	Swallows	I'll be Waiting	King	M 5
Bobby Long (Group)	Give Me (WOL)	Glow Hill 504	M-	Checkers	White Cliffs of Dover	Lloyds	M 5
Flamingos	The View	Checker 846	M	Larks	Rockin' in Rocket Room	Mercury	M 4
Mellotones (EP)	Just Another One, Gonna Get + 2 by Gloria Mann	Decca EP 2199	M	Cashmores	My Sentimental Heart	Mercury	M 4
MARK WALLIS, 3209 S. WALKER AVE., SAN PEDRO, CALIF. 90731 - 45'S -				Four Tunes	Christmas Prayer	Manor	M 5
Little "Lambie" Penn	Man's Best Friend with Elvis	Atco 6082 (maroon)	VG	Robins	I Understand	Savoy	M- 5
Gassers	Daddy Highkey	Encino 1011	M-	NOTE: When sending money for above, please include postage with your order.			
Spotlighters	It's Cold (Red Script)	Imperial 5342	M	NOTE: The following 45's are up for bid. Minimum bids noted.			
Barons	Eternally Yours (Red Script)	Imperial 5343	M	Howie	He Didn't Mind Crying (gospel)	ANC 9905	M 3
Boyd Bennett/Rockets	Seventeen (Maroon-C)	King 1470	M	Blue Velvet	Yellow	Atlantic	M- 8
Bubba Johnson/Group	Drop me a Line	King 4793	M	Dearest Darling	Ace	Ace	M- 5
Squire Boys	Drifted Apart (Red Wax)	Rainbow 188	VG-	My Heart Sings	ABC	ABC	M- 6
Larks	Little Side Car	Apollon 429	M	Love me Tenderly	Carol	Carol	M 3
Frankie Valley/Travellers (78)	Honey From the Bee	Apollon 429	M-	Cues	You're on My Mind	Capitol	M 3
R.R. WORTHY, 1039 W. LINNEN, SANTA MARIA, CAL. 93454 - ALL ORIGINAL LABEL 45'S - MID				Crests	16 Candles	Cood	M- 3
Thurston Harris	Searchin'	Atco 6087	M	Buddy Holly	Step by Step	Cood	M- 3
Coasters	Ain't She Sweet	Atco 6308	VG+	Everly Bros.	Trouble in Paradise	Coral	M- 3
Beetles	Money Honey (WOL-lab tr)	Atlantic 1006	P+	Mixl Mars	Till I Kissed you (pic slv)	Cadence	M 2
Dream Weavers	It's Almost Tomorrow	Decca 29683	VG-	Willie Mahon	I'm Glad	Checker	M 4
Five Jets	Tell Me You're Mine (WOL)	DeLuxe 6058	VG-	Say Man	Chess	Chess	M 4
Bill Haley & Comets	Crazy Man Crazy	Essex 321	M	Come on Baby	Chess	Chess	M 4
Buchanan & Goodman	Flying Saucer	Luniverse 101	VG+	Rock	Decca	Decca	M 3
Four Guys	Tonight's the Night	Mercury 70452	VG+	Don't Knock the Rock	Decca	Decca	M 3
Tony Allan & Champs	Nite Owl (WOL)	Specialty 560	M-	Evermore	Decca	Decca	M 4
H. McCollum & Eldorados	Annie's Answer	Vee-Jay 118	M	Four Aces Sing	Decca	Decca	M 4
Sonny Knight	Confidential	Vita 137	M-	Hits from Broadway	Decca	Decca	M 4
BILL CAMPBELL, 65 CORBAN AVE., W. CONCORD, N.C. 28025 - MONEY ORDERS ONLY - ADD 50¢				Four Boys and a Guitar	Decca	Decca	M 6
PER ORDER FOR POSTAGE - MINIMUM BIDS NOTED - 45'S				Four Boys and a Guitar	Decca	Decca	M 6
Laddies	Did It (yall) (It. scuff)	Central 2602	\$10	Dance Girl	Everlast	Everlast	M 5
Locomotions	Little Eva (DJ) (WOL)	Gone 5142	VG 4	You're the Reason	Sippin' Soda	Gone	M 4
B. J. Thomas	You'll Never Walk Alone (C)	Hickory 1415	VG 3	CLIFTON MUSIC CENTRE, 1135 MAIN AVENUE, CLIFTON, N.J. 07011 - 78 RPM - BID-NO MIN.			
M. Williams & Zodiacs	College Girl	Selwyn 5121	VG 3	Red Sails in the Sunset	Aladdin 3127	VG+	
Flamingos LP	Flamingo Favorites	End 307	VG 4	Mistakes	Aladdin 3131	VG+	
Johnny Otis LP	J. Otis Show (DJ)	Capitol T940	M 10	I Cried for You	Aladdin 3158	VG+	
Billy Storm & Valiants LP	This is The Night	Famous F-504	M 5	Can't Keep from Crying	Aladdin 3167	VG+	
Bobby Vee & Crickets LP	B. Vee Meets the Crickets	Liberty LRP 3228	VG+ 7	My Dear, Dearest Darling	Allen 1000	G+	
ANYBODY NOT SATISFIED, WILL HAVE MONEY REFUNDED-DO NOT SEND MONEY-LOOK FOR MY NEXT				Eyesight to the Blind	Apollon 427	M-	
LIST - IT'S GONNA BE GOOD.				I Don't believe in Tomorrow	Apollon 430	M-	
Buchanan & Ancell	The Creature	flying Saucer 501	M	Stolen Love	Apollon 1190	M-	
Four Kings	You Don't Mean me Right (Lab tr)	Portune 811	C	Just how Long	Apollon 1192	M-	
Five Emeralds	I'll Beg	SRC 106	G+	In my Lonely Room	Atlas 1066	M-	
Five Pearls	Please Let me Know	Aladdin 3265	M 5	The Drunkard	Big Town 109	M	
King Saunders	S.K. Blues (DJ-Green Wax)	Galaxy 712	M	All I Want	Blue Lake 115	M	
Majestics	From out of this World	Reminders 2507	M- 20	Reating of my Heart	Central 1002	G	
Bill McFee	I Don't Know Why (DJ-Green Wax)	Galaxy 710	M 5	Now She's Gone	Chance 1155	G	
Majestics	So I can Forget	Chess 1000	M 7	Blues in a Letter	Chance 1162	M	
Pico Pete	Chicken Little	Jet 100	VG+25	You Mean Everything to Me	Club 51	M-	
Roamers	Never Let me Go	Savoy 1156	M	I Am in Love	Deluxe 6018	M-	
Squires	I'll Never Get Over You	Savoy 1147	M	Another Soldier Gone	Drummond 4000	M-	
Za-Majestics	I Love you Darling	Midtown 101	M 12	I'll be Home Again	Federal 12067	G+	
DON KIRSCH, BOX 954, TACOMA, WASH. 98401-OKIG. 45'S-POST. EXTRA - BID				Tabinar	Fidelity 3001	VG+	
Silhouettes	Sold My Heart to Junkman	Atco 6308	M	I Had a Love	Flair 1028	M-	
Beetles	Ain't She Sweet	Atlas 1052	VG+	Please Tell it to Me	Gee 207	M	
Flitones	Love You Baby	Chess 1055	G+	Only a Miracles	Gee 220	M-	
Moonglows	Starlite (WOL-511 Top)	Chess 1669 (WOL-5117P)	G+	Worrying over You	Harlem 2323	VG	
Dominoes	Confess it to your Heart	Decca 9-30420	M	Nobody Cares for Me	Harlem 2331	VG+	
Hollywood Saxons	Ghost of a Chance	Elf 101	M	Fast Life	Imperial 5280	M	
King Crooners	Everyday's a Holiday	Excello 2168	VG+	Tears begin to Flow	Imperial 5306	M	
Mello-Tones	Now that She's Gone (DJ)	Gee 1037	M	Give It Up	Jaguar 3003	M	
Orioles	Rosie Lee	Mercury 70762	VG+	Trust in Me	Jax 314	VG+	
Del Vikings	Write and Tell Me Why	Mercury 70762	VG+	Why oh Why	Jax 319	M	
Solitaires (1958 version)	Flat Tire (DJ)	Rama 5	M	Search my Heart	Jubilee 5009	M-	
Crows	Christmas Prayer	Old Town 1059	M	Kiss and a Rose	Jubilee 5045	M-	
Elvis Presley	Please Remember My Heart	Sun 223	G-	Teardrops on my Pillow	Jubilee 5108	G+	
Billy Riley	Gen (Red plastic)	Sun 277	M	Eternally	King 4458	G+	
JERRY HOLICHEK, 221 W. BURCHETT #19, GLENDALE, CALIF. 91203, SALE/TRADE FOR R&B				Nights Curtains	King 4501	G+	
GROUPS - BID - FIRST PART 45'S				True Love	King 4581	G+	
Jackie Lee Cochran	Ruby Pearl	Decca 9-30206	M	Peggy	Lama 701	VG	
Gunn Terry/Downtones	No Mail Today	Goldband 1081	M	Come to me Darling	Lucky 006	VG	
Harold Allen	I Need some Lovin'	MarVel 1201	M	For You I Have Eyes	Luna 5001	VG	
Merle Duncan	Hot Lips Baby	MarVel 1400	M	Bad Girl	MGM 11507	M-	
Ruby Grayall	Duck Tail	Starday 241	M	It's too Soon to Know	Natural 5000	VG+	
Gene Vincent LP	Bluejean Bop	Capitol T764	M	Aurelia	Parrot 819	M	
Elvis Presley EP (Cover)	G. Vincent Record Date (1950)	Capitol T71059	M	You Said you Loved me	Prestige 904	M	
	Shake Rattle & Roll + 3	RCA EPA 430	M	Keep it a Secret	Rainbow 202	M-	
	Christmas Songs	RCA EPA 4108	M	Cloudy & Raining	Rainbow 211	VG+	
	Just for You	RCA EPA 4041	M-	Young Girl	Rec. in Hol. 185	M-	
Boyd Bennett	Rock and Roll With	King KEP 377	M-	Kiss Me	Rec. in Hol. 138	M-	
				Robine	RCA 5434	VG	
				Bachelors	Royal Roost 620	VG+	
				Five Echoes	Sabre 102	M	
				Four Buddies	Savoy 769	G+	
				Sin	Savoy 779	VG+	
				Simply Say Goodbye	Savoy 817	VG+	
					Savoy 823	M-	

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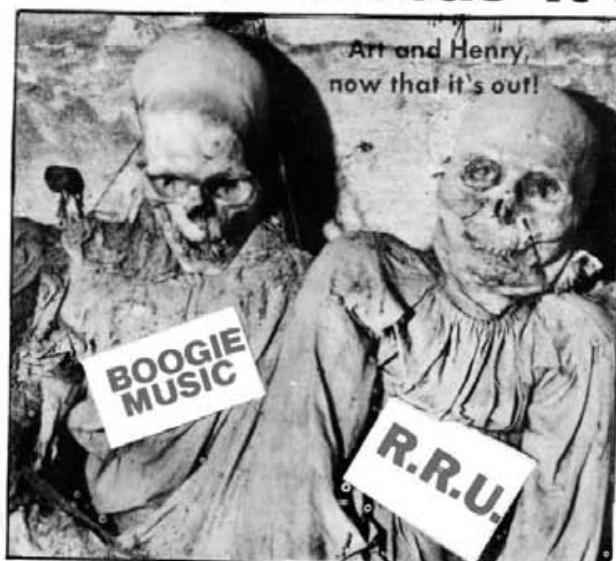
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